Vol 20 #4 apr '46 Indexed

Dance

STAGE★SCREEN★NIGHT LIFE

Walter Terry · Paul Denis

Joan McCracken

Ernest Lehman

APRIL

25c

VERONINE

VESTOFF

dance routines

$1 each WITH MUSIC

The Golden Doll—Character Toe
Rustic Carnival
Russian Dance
Russian Folk Songs
Russian Peasant Dance
Russian Sweethearts
Silver Star Polka
The Firefly
Tamara
Sylvia Dances
Sleeping Beauty Valse
The Jockey
The Moon Fairy
The Way of Old Pekin
The White Peacock
Titania
Tyrolian Folk Dance
Valse Bluette
Valse Polonaise
Young and Old
Pas de Trois
Obertass—Polish Country Dance
Pas de Deux
Petite Polka
Pierrette—Classical Toe
Pierrot
Pierrot and Pierrette
Poet's Love
Polish Bride
Polish Mazurka
Polka Caprice
Polka Musette
Pomponette—a character dance
Puppets
Rendezvous—a character solo
Serenade d'Amour
Dance Tyrolese
Echo of the Ballet
Esmeralda Galop
Fascination Valse
Gavotte "Lady Betty"
German Peasant Dance
Gopak
Grand Valse Brillante
Hungarian Folk Dance
The Hussar
Kaleenka
La Danseuse
Na Beregn Polka
Naughty Girl Polka
Russian Couple Dance
Caucasian Veil Dance
The Hungarian Don Juan
A Russian Maid
Moment Lyrique
Air a Danser
A la Valse
Badinerie
Belinda Polka
Bon Vivant
Bow and Arrow
Chinese Dance
Champagne Galop
Columbine
La Coquette
Dance of the Magyars
Danse Serpentine
A Mexican Flower
Chin Fu's Wedding; 11 pages of music, complete dance instructions. $2.50
A Holiday in Russia; 16 pages of music and dance notes. $2.50

No C.O.D.'s *Send money order or check*

DANCE **BOX 446**
520 W. 34 STREET, NEW YORK 1, N. Y.

Jack Manning TAP ROUTINES

NOVELTIES

1. SPOON-TIME. (Playing spoons in Chef costume.)
2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
7. TAP-A-TERIA. (Comedy tap story in a French cafe. Two boys.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders-group. Special music 50c extra.,
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. (Solo or group hotcha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of fourlariats.)
26. SIGNALS. (Intermediate — Navy flag Wig-Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
41. ADVANCED RHYTHM BUCK. (Rhythm peppy tempo.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.,
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast —Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.,
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks. tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm-gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astaire-Rogers type-Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)

BEGINNERS TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). Little difficult.)
88. STRUTTIN TOTS. (Simple, effective style.)

(Please order by number)

Single routines $1.00 *Postage Prepaid* **10 routines for $5.00**

No C.O.D.'s — Send money order or check to

MRS. JACK MANNING, BOX 10, DANCE 520 W. 34 ST., NEW YORK 1, N. Y.

EDWARD GROSS presents a new musical play

ST. LOUIS WOMAN

Music by **HAROLD ARLEN** · *Lyrics by* **JOHNNY MERCER**

Book by **ARNA BONTEMPS** *and* **COUNTEE CULLEN**

Production directed by **ROUBEN MAMOULIAN**

Settings and Costumes by **LEMUEL AYERS**

with

THE NICHOLAS BROTHERS **PEARL BAILEY** **REX INGRAM**

RUBY HILL **JUNE HAWKINS** **JUANITA HALL**

Dances by **ANTONY TUDOR** · *Musical Director* **LEON LEONARDI**

and all **COSTUME FABRICS** *by*

DAZIAN'S INC.

ESTABLISHED 1842

THE WORLD'S LARGEST AND OLDEST THEATRICAL FABRIC ORGANIZATION

142 WEST 44th STREET · NEW YORK 18, N. Y.

BRANCHES: BOSTON · CHICAGO · LOS ANGELES

Dance CALENDAR

APRIL

Concerts

New York

American Museum of Natural History, Central Park West & 79 St., 3-4 p.m.
Apr. 4. Arts of the First Americans, Reginald & Gladys Laubin.
Apr. 18. Christopher Columbus, (Dramatic Ballet), Edwin Strawbridge & Co.

Brooklyn Institute of Arts, 30 Lafayette Ave., Brooklyn, 8:30 p.m.
Apr. 2. Asadata Dafora, Belle Rosette & Co.

Carnegie Hall, 57 St. & 7 Ave., 8:30 p.m.
Apr. 6. Rozzino, flamenco dancer, with Pilar Gomez & Merle Marsicano.
Apr. 25, 26. African Academy of Arts & Research, Dance Recital with Asadata Dafora.
Apr. 30. Paul Draper & Ana Ricarda with the Schola Cantorum of N. Y.

Central Needle Trades H. S., 235 W. 24 St., 8:30 p.m.
Apr. 7. Pearl Primus.
Apr. 20. Charles Weidman & Co.

City Center, 131 W. 55 St.
Apr. 7. Carmen Jones revival opens.

Ethnologic Dance Center, 110 E. 59 St., 9-10 p.m. Tuesday & Wednesday each week.
La Meri & Co. with guest artists in dances of many lands.

Metropolitan Opera House, B'way & 39 St., 8:30 p.m.
Apr. 7 through May 5. Ballet Theatre, except for wk. of April 13-23.

Times Hall, 240 W. 44 St., 8:30 p.m.
Apr. 5. Marie Marchowski
Apr. 27. The Radischev Dancers.

Studio Theatre, 108 W. 16 St.
Apr. 6, 7. Franziska Boas.

YMHA, 92 St. & Lexington Ave., 3:30 p.m.
Apr. 14. Pearl Primus.
Apr. 21. Dance Groups of Bennington & Sarah Lawrence Colleges.
Apr. 28. Demonstration by Dance Groups of Howard Univ., Randolph Macon Woman's College & University of Pennsylvania.

Boston

Jordan Hall
Apr. 26. Jan Veen & Ballet.

Musicals

Are You With It?, Century Theatre.
A carnival setting for Joan Roberts, Lew Parker, Johnny Downs.

Billion Dollar Baby, Alvin Theatre.
The roaring 20's; dances by Jerome Robbins. Joan McCracken stars.

Bloomer Girl, Schubert Theatre.
Ballets by Agnes de Mille.

Carousel, Majestic Theatre.
The New England version of Liliom with Bambi Lynn in de Mille's dances.

Call Me Mister, National Theatre.
New G.I. musical, opens April 18.

Follow the Girls, Broadhurst Theatre.
Gertrude Niesen stars.

Lute Song, Plymouth Theatre.
From a Chinese classic.

Oklahoma, St. James Theatre.
Now three years old. Agnes de Mille's dances.

Red Mill, 46 St. Theatre.
The Victor Herbert operetta.

Show Boat, Ziegfeld Theatre.
Pearl Primus dances to Jerome Kern's music.

Song of Norway, Imperial Theatre.
Operetta based on Grieg's life & music.

St. Louis Woman, Martin Beck Theatre.
Musical about the gaudy 90's.

Three to Make Ready, Adelphi Theatre.
A revue with Ray Bolger; Harold Lang and Jane Deering, dancers.

Night Clubs

Bowman Room. Artini & Consuelo dance team.

Carnival. Hop, Skip & Jump trio.
Miriam La Velle, acrobatic dancer.

Cotillion Room. Enrica & Novello, dance team.

Embassy Club. The Dancing Duanos.

Havana-Madrid. "Gypsy" Markoff headlines the show.

Ice Terrace. Belles & Blades, starring Adele Inge.

Iridium Room. Ice Quakes of 1946, with Alice Farrar & George Arnold.

Latin Quarter. This is New York, a revue with dancing.

Zanzibar. The Hot Foot Operetta, starring Bill Robinson with Tip, Tap & Toe.

Movie Houses

Astor. The Kid from Brooklyn, starring Danny Kaye, Vera-Ellen, Virginia Mayo.

Capitol. On screen: Ziegfeld Follies.
Dancing by Fred Astaire, Gene Kelly, Lucile Bremer.
On stage: Los Barrancos, Spanish dancers.

Radio City Music Hall. On stage: Hilda Eckler, ballerina, Richard & Flora Stuart, with the Rockettes & the Corps de Ballet in Leonidoff's "Curtain Call". Settings by Bruno Maine.—Easter show, Renee de Marco, Corps de Ballet & the Rockettes.

Paramount. On stage: Eddie Bracken & Eddie Long with The Acromaniacs.

Roxy. On screen: Doll Face with Carmen Miranda & Perry Como.
On stage: Latin Quarter Revue with Corrine & Tito Valdez.
Easter Show: Beatrice Seckler & Lee Shurman.

Folk Dancing

American Square Dance Group, 1657 B'way, 2nd and 4th Saturdays 8:30-11 p.m.

Arlington Hall, 19 St. Johns Place.
Wednesdays 8-11 p.m.

City Folk Dance Society, 9 E. 59 St.
Saturdays 9-11 p.m.

Community Folk Dance Center, Arlington Hall, 9 St. & St. Marks Place.
Tuesdays & Fridays 8:30-11:30 p.m.

Country Dance Society, Dalcroze School of Music, 130 W. 56 St.
Thursdays 7:30-10:30 p.m.

International Center, YMCA, 341 E. 17 St.
Mondays 7-9 p.m.

Square Dancing, YWCA, Lexington Ave. & 53 St.
Thursdays 8:30-11:30 p.m.

"Squares & Rounds", 5 W. 63 St.
Wednesdays 8:30-11 p.m.

West Side Branch, YWCA, 501 W. 50 St.
Tuesdays 8-11 p.m.

YMHA, 92 St. & Lexington Ave.
Sundays 8:30-10:30 p.m.

On Tour

Ballet Russe de Monte Carlo: 1-2, Wilmington, Del.; 3, Harrisburg, Pa.; 4, Allentown, Pa.; 5, State College, Pa.; 6, Bridgeport, Conn.; 8, Worcester, Mass.; 9-10, Springfield, Mass.; 11, Albany; 13, Syracuse; 14, Buffalo; 15-27, Toronto, Ont.; 29 London, Ont.; 30, Hamilton, Ont.

Martha Graham in Cal.: 2, Pasadena; 4, San Diego; 5, Fresno; 6, Oakland; 8, San Jose; 9, San Francisco.

Charles Weidman: 6, Tuscaloosa Univ., Ala.; 8, Durham, N. C.; Hampton, Va.; 12, Petersburg, Va.; 17, Washington, D. C.; 20, New York City.

DANCE CONCERT

IRIS MABRY

NEW YORK TIMES HALL

8:30, Tuesday Evening, May 7

Tickets on sale at Box Office from April 22

ALAN

of ALICIA & ALAN seeks new partner for ballet-ballroom team. Gowns furnished. Must be over 5'4" without shoes. Prefers tall, exotic dramatic type. Ability to do pantomime helpful. The routines are based on ballet, character and ballroom techniques. Definite bookings for nightclub, theatre, hotel, etc. Minimum salary guaranteed. Send picture.
Box 45, Dance, 520 W. 34 St., New York

GIRL UNDERSTUDY WANTED

Experience Unnecessary. Tall, Blonde, Blue Eyes

STIRLING & RUBIA "The Blond Rumba Team"

Articles in the scrapbook of the above young Irishman acclaim him one of the experts on Afro-Cuban dances in this country. He came from the County Down, speaks with a slight brogue, is tall and blond. He had the distinction of being the only non-Latin male Rumba dancer in the "Cuban Village," New York World's Fair. His partner may get married or go to Hollywood, etc. and her replacement must be a local girl who is free to travel. About 5'8" without shoes, size 16-18 and age 17-20. He trains his partners, but take warning, it means long tedious rehearsals and giving up some good times. Write and send snapshots to: Michael Stirling, 72 E. 190th St., New York City.

DANCE CARAVAN wants male and female dancers for exhibition group and couple work. Will teach complete international folk dance repertoire. Semi-professional and professional. See group Thursdays at 8 P.M. at 74 St. Marks Place or phone S. Baken at CU 6-4500, Ext. 2940, between 9 and 4.

FEMALE BALLET DANCER WANTED for high-class troupe booking in theatres, smart hotels and night-clubs. Not over 5'3", 110 lbs. Contact Orlando, 117 West 47th Street, New York, N. Y.

WANTED—Applicants to teach all types dancing in large Texas School. Term starts in September. Box 70, Dance, 520 West 34th Street, New York 1, N. Y.

DANCE LIBRARY for sale. About 300 routines, ballet, acro., tap and toe of foremost teachers. Also dance music for classic and sheet with orchestrations. Bargain. Box 1A, Dance, 520 W. 34 St., New York, N.Y.

Readers Write

To the Editor: I whole heartedly agree with you about Nijinsky; it would be pitiful to see him dance now. Rather let the memory of his unsurpassed dancing be preserved by aiding other gifted boys who can keep up the tradition he set.

BARRIE TAIT
Creeskill, N. J.

To the Editor: This has been a fascinating tour. We have flown over thousands of miles of Pacific Ocean and seen frequent reminders of Japanese occupation and the terrible battles which were necessary in order to free these places. Guam is comparatively untouched and so is Majuro . . . Although many of the boys in our audiences have never seen a ballet performance, they respond with gratifying enthusiasm to our dances and seem to enjoy pure ballet as much as they do the several comedy numbers . . . We expect to return to New York about the first of May, after six months out here.

LILLIAN MOORE
Guam, Marianas Islands

[*Ed. Note*: *Lillian Moore, dancer-author, is ballerina of the USO unit, the Jerome Kern's show.*]

To the Editor: I noticed a few mistakes in the Canadian Dance Notes section in the February issue of Dance. Fridolin is not the author of the revue, *Ca Atomiqu't'y?*. It was done by Henri Deyglun and it was a fiasco. For seven years Fridolin has given a revue which lasts many weeks and is a success.

PIERRE VIVIERS
Montreal

[*Ed. Note*: Dance *apologizes to Fridolin, and to Canadian correspondent Frank Coleman, for incorrectly printing his column. His original copy identified Deyglun, not Fridolin, with* Ca Atomiqu't'y?.]

To the Editor: The announcement in the March issue of the changes to be made in your magazine is most welcome. I have always wished for more discrimination and depth in your treatment of an important American art form. Good luck to you on your new venture.

W. T. GEORGE
New York City

RADIO CITY MUSIC HALL

Showplace of the Nation · Rockefeller Center, N. Y.

An institution holding a unique place . . . known throughout the world for the taste, beauty and perfection of its stage shows featuring the renowned dancing of the celebrated Rockettes, brilliant Corps de Ballet and distinguished guest artists of the dance world... Symphony Orchestra... and presentation of outstanding motion pictures.

GI APPROVED SCHOOLS

When your studio has been authorized by your State Board of Education for the instruction of servicemen under the Veteran's Administration Bill of Rights, please notify Dance for publication of this list, as a help to the dancer.

Aennchen, 7040 W. Garrett Rd., Upper Darby, Pa.
Phil Hayden, 6 Dupont Circle, Washington, D. C.
Mabel Horsey, 1697 Broadway, New York City
McCune School, 200 N. Main, Salt Lake City, Utah
Ivan Novikoff, 215 Medical Arts Bldg., Seattle, Wash.
Arthur Prince, 855 So. La Brea, Los Angeles, Calif.
School of Dance Arts, 819 Carnegie Hall, N. Y. C.
Jan Veen, 26 The Fenway, Boston, Mass.

DANCE, published monthly by The Rudor Publishing Company, 520 W. 34 St., New York 1, N. Y. Rudolf Orthwine, President and Treasurer; Lillian Orthwine, Vice-President; Jacob Landau, Secretary. Reentered as second-class matter February, 1945, at the Post Office New York, N. Y., under the act of March 3, 1879. Copyright, 1945, by the Rudor Publishing Co. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3, two years $5; Pan-American and Canada, 1 year $3.50, two years $6; other foreign, 1 year $4, two years $7. Single copies 25 cents.

Dance

PARIS . . .

The Jooss Ballet opened on March 20 after touring Switzerland, Belgium, Holland and Scandinavia . . . Roland Petit and Boris Kochno brought Les Ballets des Champs-Elysées back to Paris for the spring season after a successful tour of Southern France. Janine Charrat, former child star of the film, "Le Lac des Cygnes," is the star of the company which will have presented 20 new works, including "Les Forains," "La Foret" and "Le Rendez-vous" before leaving for a summer tour in England.

ITALY . . .

La Scala's ballerina Wanda Sciaccaluga is winning acclaim for her role in Tomasini's "Sartine" to music by Offenbach . . . One of the most popular ballets presented during the war remains Ravel's "Mother Goose Suite" . . . "La Taglioni," a nine-scene ballet set in the 1800's with choreography by Rosa Piovella Ansaldo, music by Franco Vittadini and decor by Nicolas Benois, is now in production.

LONDON . . .

Sadler's Wells will launch a second ballet company on April 8 in performances of "Promenade," "La Belle Assemblée" and the last act of "Casse Noisette" in which Violetta Prokhorova, a newcomer from the Soviet Union, will continue in her role of the Sugar Plum Fairy . . . International Ballet will present a new version of Milton's "Comus" during the spring tour . . . Ballet Rambert returned from a tour of Germany and opened at Sadler's Wells Theatre. Sonia Arova, formerly of International Ballet, will join.

MEXICO CITY . . .

Carmen Amaya's South American tour is the most successful of her career. Record crowds in Mexico City's night clubs and theatres kept her performing for five months . . . Miguel de la Molina, the great anti-fascist Spanish dancer who was once interned by Franco, is electrifying audiences at the Isis Theatre . . . Ballet-conscious Mexico City turned out in force for the recent engagement of Colonel de Basil's Original Ballet Russe.

HOLLYWOOD . . .

Cyd Charisse takes over the Toumanova lead rôle in "Ballerina," now titled "Silver Slippers." Margaret O'Brien will star . . . Nora Kaye will retire from Ballet Theatre at the expiration of her current contract and marry playwright Arthur Laurenz. Also to wed is Janet Reed of the same company on May 24 to Branson Erskine . . . Alicia Markova's screen-test for the Pavlowa role in the Sol Hurok screen biography was a great success and the part is being enlarged . . . Donald Saddler, a civilian again, divides his time between Mme. Nijinska's and Carmelita Maracci's prior to rejoining Ballet Theatre . . . Clarissa is the second feminine lead for M-G-M's "The Kissing Bandit."

CANADA . . .

Riots in a Quebec City theater closed Henri Deyglun's revue, "Ca Atomiqu-t'y?", and court trials following have brought up the interesting question of privileges of audiences to boo or applaud a show. Answering charges of disturbing the peace, the defense countered that there should be legislation to prevent such useless spectacles from reaching the production stage at all . . . Elizabeth Leese is staging the dances for the play, "Le Bal des Voleurs," by Jean Anouilh, to be presented by Les Compagnons de St. Laurent . . . There are renewed efforts to establish a Professional Entertainers Guild and affiliate with the American Guild of Variety Artists . . . Politicians are making longer speeches on the twenty-year-old subject of a civic center for Montreal.

RUSSIA . . .

Gershwin's "Porgy and Bess" is in rehearsal at Leningrad's Maly Theatre and the ballet is working on Chulaki's "False Bridegroom" . . . Bolshoi Theatre in Moscow will stage one version of Serge Prokofieff's ballet "Cinderella" while the Kirov Theatre is showing another and reviving Krein's ballet "Laurencia" . . . Boris Asafiev's arrangement of "Francesca da Rimini" will be produced at the Stanislavsky and Namirovich-Danchenko theaters . . . Soviet theaters are in full production and more crowded than ever despite the war damages

COMING...

IN THE MAY *Dance*

"THE SOVIETS CAN DANCE!"
an eyewitness report by Edwin Smith

"S. HUROK PRESENTS"
a profile by Beth Myers

"DANCE AND TELEVISION"
by Maurice Stoller

"WHAT'S WRONG WITH BALLET?"
by Walter Terry

"JACK COLE"
by Philip K. Scheuer

"ANNIE GET YOUR GUN"
the new Rodgers-Hammerstein-Irving Berlin musical with pictures and stories about Helen Tamiris, Lubov Roudenko and Lucinda Ballard

MUSIC *reviews by Barry Ulanov*
THEATRE *by Ernest Lehman*
BROADWAY *by Paul Denis*
ART WORK *by Marc Chagall, John Groth and Earl Kerkam*
PHOTOGRAPHS *by Gerda Peterich, Constantine, Earl Leaf, Walter Owen and Marcus Blechman.*

★ ★ ★ ★

AND COMING IN FUTURE ISSUES . . .

"Folk Dancing" *by Barton Henderson*
"The Psychology of the Dance" *by Rudolph Arnheim*
"Burlesque" *by Bernard Sobel*
"Ethnic Dancing" *by Katherine Dunham*
"Music for the Dance" *by Leonard Bernstein*
"Sports and the Dance" *by Murray Goodman*
"African Dancing" *by Pearl Primus*

AND OTHER EXCITING FEATURES.

Be sure to get your copy of DANCE for an authoritative and well-rounded survey of the entire dancing field.

EDNA LUCILE BAUM
Announces
SUMMER COURSES
For Teachers
CHICAGO and NEW YORK
Write for Information Now:
119 North Clark Street
Chicago 2, Illinois

HOLLYWOOD'S
TEACHER of the STARS
Milton HILL
TAP ★ ACROBATIC
MUSICAL COMEDY
WRITE FOR LITERATURE
1627 NORTH CAHUENGA
HOLLYWOOD 28, CALIFORNIA
Phone: HE-5633

Order Your Summer Work Now
BILLY TRUEHART
15 YRS. SPECIALIST In MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
Dept. D-4-46—333 N. Madison Ave.
Hollywood, L. A. 4, Calif.

ERNEST
BELCHER
"AMERICA'S UNIVERSITY OF THE DANCE"
For Professionals and Students
Open the Entire Year
Write for Illustrated Catalogue
607 S. Western Av. Los Angeles, Calif.

RAINBOW ETIENNE STUDIOS
BALLET • TAP • CHARACTER • BALLROOM
DRAMA • Own Little Theatre • VOICE
FILM STUDIOS REPRESENTATION
Mme. Kathryn Etienne, choreographer of "The Waltz King". 10 other leading instructors of stage and screen fame.
1358 N. LaBrea 1627 Cahuenga 1717 N. Vine
HI-9281 HE-5633 GR-4920 Hollywood, Cal.

TRAINING SCHOOL FOR DANCE TEACHERS

a year 'round institution conducted in New York by

• DANCE EDUCATORS OF AMERICA •

A THOROUGH CURRICULUM IN CONVENIENT 30-HOUR COURSES

Leading to Standard Teacher's Certificate

TWO-WEEK SUMMER TERM STARTS JULY 15th

ELEMENTS OF DANCE EDUCATION

SPECIAL BALLROOM TEACHERS COURSE

Careers in Dance Education

DANCE EDUCATORS OF AMERICA, INC.

A NATIONAL ORGANIZATION WITH HEADQUARTERS IN NEW YORK CITY

Dance Capital of the World

MAIL THIS COUPON TODAY!

Thomas E. Parson, Sec. Treas., DEA, Inc.
140-10 Franklin Ave., Flushing, N. Y.
You may send without obligation complete details of the Teachers Training School.

Name _____

Street _____

City _____ State _____

HARRIETTE ANNE GRAY
INSTRUCTOR OF MODERN DANCE

PERRY-MANSFIELD
SCHOOL of the THEATRE and DANCE
Steamboat Springs, Colorado
July and August
LOUIS HORST — Dance Composition
SIX COLLEGE CREDITS AVAILABLE
For information address:
Portia D. Mansfield or Charlotte Perry
216 East 70th Street, New York 21, N. Y., RE 4-3562
After June 1, address Steamboat Springs, Colo.

DUVAL

THE BALLET THEATRE SCHOOL

SUMMER SEASON of 1946

In the most picturesque section of the Catskill Mts.
Middleburgh, N. Y.

BALLET • DANCE DRAMA • ART

Write for information,
MISS JOZE DUVAL, Business Mgr.
117 W. 54 St., N.Y.C. CIrcle 5-9332

EDNA McRAE

School of the Dance
Ballet — Character — Tap
INTENSIVE SUMMER COURSE
JUNE 17 — JULY 19
Limited enrollment
Classes Day and Evening
Information sent upon request
Suite 500C, Fine Arts Bldg.
410 S. Michigan Ave. Chicago, Ill.
Webster 3772

***Study* DANCE**
At COLORADO COLLEGE
SUMMER SESSION
July 1 to August 24, 1946
Hanya Holm . . . Martha Wilcox
Gala Summer Music Session for Teachers and Gifted Students
Graduate and Undergraduate Credit
•
Scholarships Available
•
For Detailed Information Address
DIRECTOR OF SUMMER SCHOOL
Colorado Springs, Colorado

Announcing

THE 1946 NORMAL SCHOOL AND CONVENTION

of the

DANCING MASTERS OF AMERICA

NORMAL SCHOOL — July 29 through August 2

Hollenden Hotel — Cleveland, Ohio

CONVENTION — Week of August 4

Carter Hotel — Cleveland, Ohio

For further information write:

Leroy H. Thayer, Secretary-Treasurer
1215 Connecticut Avenue
Washington 6, D. C.

JACOB'S PILLOW

DANCE FESTIVAL, INC.

TED SHAWN, *Managing Director*
ANNOUNCES
SUMMER OF 1946
•
THE UNIVERSITY OF THE DANCE
•
A GREAT AMERICAN DANCE FESTIVAL
•
A SCHOOL OF OPERA AND OPERA BALLET
•
Write for information
FERN HELSCHER, Business Manager
Ted Shawn, *Director* • Box 87 • Lee, Mass.

ELSA GREENWOOD
now selling her novelty numbers direct to teachers
MUSIC and LYRICS
full of ideas for your dance numbers
90 Clinton Avenue Newark, N. J.

Dance

VOLUME XX April, 1946 NUMBER 4

Rudolf Orthwine, Editor and Publisher

Contents

Rouben Mamoulian	Ezra Goodman	11
London	Arnold Haskell	14
Leningrad	Sergei Danilov	15
Thoughts While Dancing	Joan McCracken	16
A Campaign for Dance	Walter Terry	17
The Theatre of Robert Edmond Jones		18
Ballet at the Met		20
Met Opera Ballet	Frank Coleman	21
The Minnelli Touch	Philip K. Scheuer	22
Joan Is With It!		24
Kaye Cuts a Caper		25
Bright Young Men	Ann Barzel	26
Dance in the Sun	Constantine	28
On Their Toes	Walter E. Owen	29
"Hard Times Blues"		30
A Word on Plays	Ernest Lehman	32
. . . And Selected Short Subjects	Ezra Goodman	34
People of Note	Ruthella Wade	36
Fashions in the Dance		37
Light and Fantastic	Paul Denis	38
Nights Out	Sid Garfield	39
On Thin Ice		40
The Man Behind the Spotlight		56
Footnotes	Ruthella Wade	58

Executive Editor: Ruthella Wade
Managing Editor: Ezra Goodman

Director of Advertising and Promotion: Michael Mordkin, Jr.
Assistant Editors: Marjorie R. Bogat, Dorothy Spence
Contributing Editors: Dorothy Barret, George Chaffee, John Groth, Doris Hering, Earl Kerkam, Artur Michel, Beth Myers

Art Director: Ormond Deignan
Photographers: Constantine, Earl Leaf, Gerda Peterich, Walter E. Owen
Theatre: Ernest Lehman
Hollywood: Philip K. Scheuer
Music: Barry Ulanov
Broadway: Paul Denis
Night Clubs: Sid Garfield
Advertising Manager: R. S. Sands
Circulation Manager: Mrs. Jack Manning

Correspondents:
Buenos Aires: M. T. Meadows, 459 Sarmiento
Canada: Francis A. Coleman, 2105 City Councillor St., Montreal 18
Chicago: Ann Barzel, 3134 West 16th Street
London: Mary Clarke, 6, Dulwich Common, S.E. 21
Mexico City: John T. Wilson, Hotel Geneve
Paris: K. Konstantinoff, 10 Avenue Rachel
Rio de Janeiro: James T. MacLean, Rua Garcia D'Avila 21
Rome: Elizabeth Cannan, Parco Pepoli No. 5

NEW YORK OFFICES: 520 W. 34th St. LO 3-2316-7

COVER: Gerda Peterich's Kodachrome composition, "The Ballet," with Alexandra Danilova and Frederic Franklin in the pas de deux from "The Nutcracker." The legs are a professional secret. Dance footwear and theatrical accessories, courtesy of Capezio.

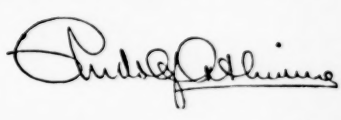
FROM THE EDITOR

WHEN I merged the *American Dancer* with *Dance* it was my intention to create a publication which contributed to a fuller life, created a better understanding among people, and in general, made for more happiness. With the greatest catastrophe in human memory (the Second World War) at an end, we are dedicating this magazine to that goal.

We have prepared for months to establish a policy and an editorial and artistic format which would be of interest to young and old and make *Dance* an asset to your library. With this issue, we have augmented our contributing staff with such outstanding writers as Ernest Lehman, Paul Denis, Barry Ulanov, Beth Myers, Philip K. Scheuer, and prominent artists like John Groth and Earl Kerkam. With this additional staff it is our intention to give you full coverage of the American show scene from Broadway to Hollywood, and the ballet around the globe. We shall feature articles by and of outstanding personalities in the entertainment world, combined with stories, photographs and art work pertaining to the stage, screen, television and night life in all its phases.

The issue we are here presenting parallels in its aims the Ballet Theatre when it made its first triumphant appearance at the Center Theatre in 1940. It was then the greatest ballet group ever organized in America and it was dedicated to widening and deepening the scope of the dance in American life. Ever since I resigned as President of the Ballet Theatre and acquired the *American Dancer* and *Dance*, it has similarly been my ambition to plan and achieve a magazine which would reflect every facet of the dance world and relate that art to the greater world outside it.

As always I appreciate your comments or criticism. Our aim is to make *Dance* the medium to a fuller appreciation of an important part of the cultural scene. I am most grateful to the many subscribers and readers who have written us letters of encouragement, for without their support we would have been unable to give you this new *Dance*.



YOUR SPRING RECITAL

In the Spring a Dance Teacher's fancy naturally turns to thoughts of MAHARAM as costuming is planned for the coming recital. With MAHARAM's co-operation, dance school recitals have been brought up to a standard that is on par with professional production. Dance teachers depend on MAHARAM for brilliant fabrics, accessories, trimmings and costuming ideas to give their recital that "Broadway" touch.

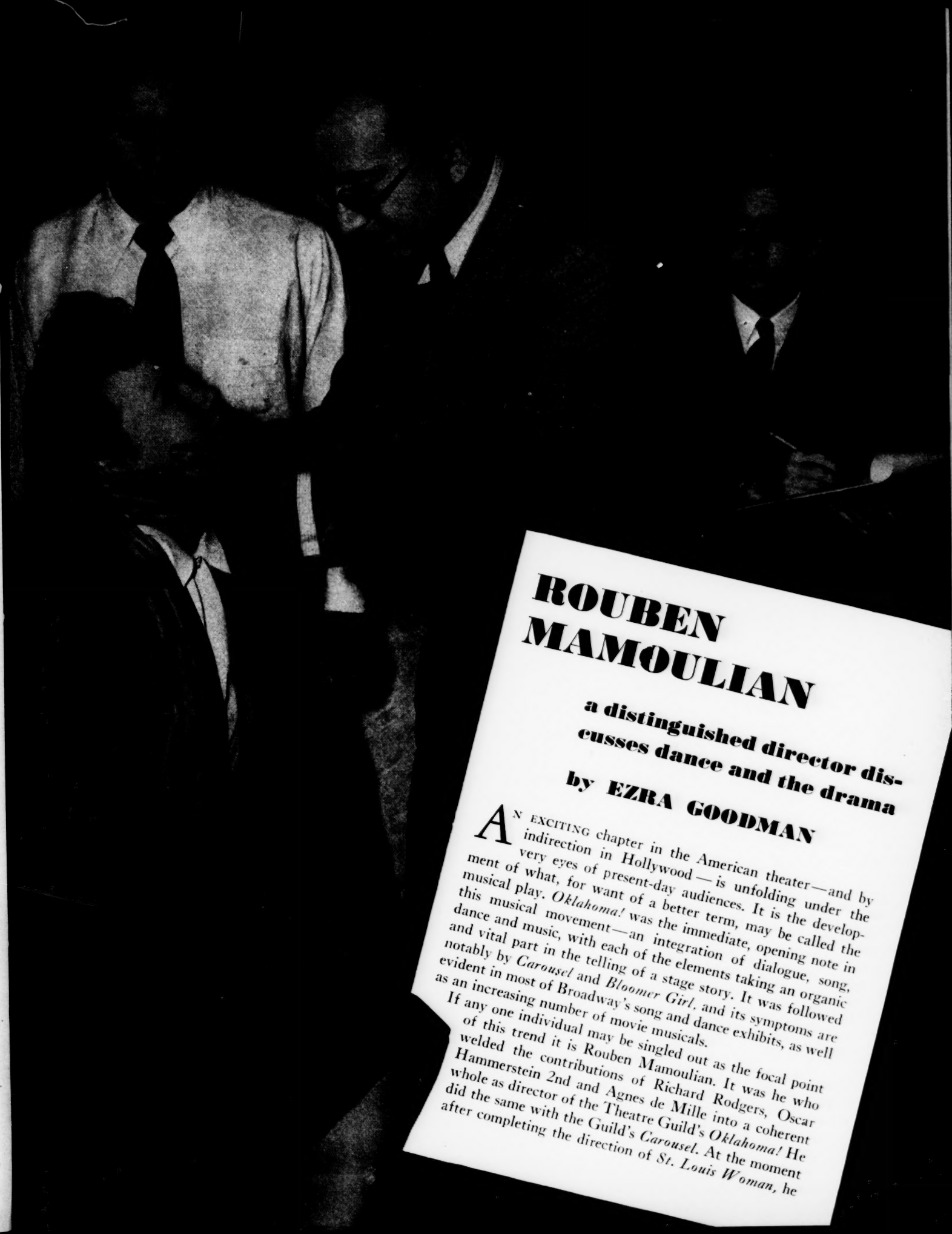
While some fabrics and colors are still not obtainable, we assure you that there are more than enough colorful materials available to make a truly beautiful recital. Call on MAHARAM to help you plan. All our facilities —the services of a large skilled staff—are at your command! We'll make up individual sketches for your exclusive use and make fabric recommendations from our available stock. Write TODAY for information about MAHARAM'S complete service to Dance Schools.

Be sure to visit our showrooms when ready to purchase, so that you can choose from materials ready for immediate delivery.

"The House of Service"

MAHARAM
FABRIC CORPORATION

- **N. Y. — 130 West 46th St.**
- **CHICAGO — 6 East Lake Street**
- **LOS ANGELES—819 Santee Street**



ROUBEN MAMOULIAN

a distinguished director discusses dance and the drama

by EZRA GOODMAN

AN EXCITING chapter in the American theater—and by indirection in Hollywood—is unfolding under the very eyes of present-day audiences. It is the development of what, for want of a better term, may be called the musical play. *Oklahoma!* was the immediate, opening note in this musical movement—an integration of dialogue, song, dance and music, with each of the elements taking an organic and vital part in the telling of a stage story. It was followed notably by *Carousel* and *Bloomer Girl*, and its symptoms are evident in most of Broadway's song and dance exhibits, as well as an increasing number of movie musicals.

If any one individual may be singled out as the focal point of this trend it is Rouben Mamoulian. It was he who welded the contributions of Richard Rodgers, Oscar Hammerstein 2nd and Agnes de Mille into a coherent whole as director of the Theatre Guild's *Oklahoma!* He did the same with the Guild's *Carousel*. At the moment after completing the direction of *St. Louis Woman*, he

is working on a musical adaptation of Eugene O'Neill's *Ah Wilderness,* with a score by Harry Warren and Ralph Blaine, at Metro-Goldwyn-Mayer. Afterwards he is planning to set *Street Scene* to music and dance.

But Mamoulian's contribution to the musical play and movie goes back much further. When the Russian-born director arrived in this country in 1924, fresh from his first professional contact with the Moscow Art Theatre and with the distinction of having been the youngest director connected with the English stage, he embarked on the production of a series of operas and motion picture stage shows for film king George Eastman in Rochester, New York. In 1925 he staged Maurice Maeterlinck's poetic drama, *Sister Beatrice,* a medieval legend, which he treated as a combination ballet-play, and which he still considers one of the most revolutionary presentations of its type ever attempted. The Theatre Guild asked him to direct Du Bose Heyward's *Porgy* in 1927, and when that drama of Negro life was turned into a folk opera by George Gershwin under the title of

Every scene of a long-run musical, such as the Can-Can number in "Oklahoma!" gets a frequent polishing up and rehearsal under Mamoulian, to help performances retain first-night sparkle. On page 11—Mamoulian rehearses Iva Withers and John Raitt in "Carousel." (Photograph by Gerda Peterich).

Porgy and Bess, Mamoulian was again at the helm.

Sister Beatrice and *Porgy and Bess* were pioneers in the realm of the musical play. In Hollywood, Mamoulian broke fresh ground in 1932 with *Love Me Tonight,* for which Richard Rodgers did the score, and with *The Gay Desperado* in 1936. The former, which Mamoulian regards as his best musical film, is still run at all studios in Hollywood as a first-rate example of rhythmic structure. *The Gay Desperado* won him a New York Film Critics' Award for the best direction of the year. Mamoulian's entire screen career, dating from *Applause* in 1930, *City Streets* and *Dr. Jekyll and Mr. Hyde* to the dramatically colored *Becky Sharp* and *Blood and Sand,* is indicative of his emphasis upon the visual, the rhythmic and the fusion of camera mobility with the sound track.

In taking established plays like *Porgy, Green Grow the Lilacs* and *Liliom* and turning them into a musical *Porgy and Bess, Oklahoma!* and *Carousel,* the dialogue scenes that come out are not thrown overboard but are translated into their equivalent of song and dance, enriching the drama emotionally and lifting it from sober realism to a more imaginative and poetic sphere.

"Dance," contends Mamoulian, "is the foundation of the theater. At the beginning, dance was the entire theater. Later dialogue entered upon the scene, and finally the two became divorced so that we now have the dramatic theater and the ballet. Dancing is the poetry of movement. As poetry is to prose, so is dance to drama. A play needs occasional poetic elevation. Theater can be served in many ways, both by realistic comedy and by a Shakespeare. But I feel that the theater is at its fullest and most glamorous when it combines music, singing, dancing and the dramatic medium into one, using every emotional means to sway its audience."

Mamoulian had taken time out from his work on *Ah Wilderness* in Hollywood to fly to New York in order to polish up the Manhattan productions of *Oklahoma!* and *Carousel.* A long-run play, he pointed out, needs a complete going-over every six months or so because of a gradual deterioration in performance and production. Without knowledge of the companies, Mamoulian took in both shows on a Saturday matinee, shuttling back and forth between a pair of aisle seats at the

(*continued on page* 46)

Mamoulian sees to it that everyone in "Carousel," from the chorus of circus people to dance stars Bambi Linn and Robert Pageant (below), give their best performance. Graphic House photos.

Record-setting "Oklahoma!" is the first of a series of "musical plays" on Broadway. An adaptation of "Green Grow the Lilacs," it successfully tells the story with dialogue, song, ballet.

London

England's foremost dance critic, Arnold Haskell, reports on latest British ballet developments.

BEFORE WRITING a critical article about the young dancers of the present day, it is essential to be quite clear as to what standard is being adopted. Young dancers suffer far too much from indiscriminate praise of this moment because of just such a neglect

Joan S. Harvey
Sally Gilmour in Ballet Rambert's "Giselle".

of standards. Let it be perfectly clear from the beginning that my standard is a high one: Trefilova in classical ballet, Pavlowa and Karsavina in different aspects of romanticism, Lopokova as a soubrette beyond compare. It must be admitted that there are at the present day no dancers anywhere approaching these great figures. Danilova alone is of that great school. This is an age without any sharp distinction between ballerina and corps de ballet, an age, in fact, of soloists who are highly competent within limits.

In England at the moment we have one undisputed ballerina in Margot Fonteyn, a fully conscious artist, highly musical and of great intelligence. I would go as far as to say that she is the most outstanding dancer this country has produced since I have been a student of ballet. In the classics her finest roles are in the first act of *Giselle,* in *Coppelia* and in the full-length production of *Swan Lake.* She can also shine in the neo-romanticism of Fokine or in the broad burlesque of Ashton's *Facade.* She builds up each role from performance to performance and the subtle detail of her interpretations is a delight to the connoisseur, while she holds the audience at large with a recently gained brilliance of attack and real authority. She has the ideal ballerina's build with the small, well-shaped head that would have delighted Diaghileff. As a person, she is quiet, a little aloof and difficult to know. Her colleagues are unanimous in their praise of her unselfishness and lack of side. On occasion she has

Anthony
Pearl Argyle, of the Sadler's Wells Company.

deputized, and at her own suggestion, for a younger dancer. Her temperament, to quote a famous saying of Karsavina's, is the true temperament reserved for the stage; any other display of temperament is just pure bad manners.

British Information Services
"Swan Lake": Margot Fonteyn, Robt. Helpmann.

There is a wide gap between Fonteyn and her followers. Beryl Grey, who started as a child prodigy, takes ballerina roles and dances with a technical ease that is astonishing. Her line is large, her movements beautifully fluid and she is beginning to interpret as an adult. Her greatest handicap is height, and should she continue to grow, it will be difficult to provide her with a partner. Covent Garden stage should prove ideal for her fine line.

Moira Shearer, a Scottish girl from Carnegie's home town of Dunfermline, starts with the advantage (or the handicap?) of great and unusual beauty. Her Titian hair secured her attention before she was ready for it and only now is she beginning to develop as an artist. Her line is clearly that of lyrical romanticism. Last season her Prelude in *Les Sylphides* was notable and she made a well deserved success as the young lover in Helpmann's *Miracle in the Gorbals,* the country flower growing in a waste patch. At

(*continued on page* 42)

Leningrad

Sergei Danilov chronicles Soviet dance repertory of Kirov Theatre during the war years.

FROM the first years of the Revolution, Leningrad ballet masters have been engaged in intensive work on new choreographic productions, continuing their work throughout the war against Hitler Germany. Three years of the war, the Leningrad Ballet dancers spent away from their native city. In far-off Molotov in the Urals, they pursued their artistic endeavors and enhanced their repertory with new ballets. From the Urals the dancers traveled to the front to perform for the soldiers. The actors were convinced that the day would come when they would return to their native Leningrad to perform on their own stage.

This day has come. The Kirov Theatre of Opera and Ballet, restored to its former grandeur after the damage caused by enemy bombs and shells, is again open to the public. Young dancers and experienced ballet masters make up the choreographic ensemble known as the Leningrad Ballet, and they are a credit to the Kirov stage.

The Leningrad Ballet is developing as a part of the Soviet histrionic art. The first Soviet ballet master to appear on the Leningrad stage (1921) was Lopukhov, now artistic director of the ballet of the Kirov Theatre. Well versed in the Russian classical ballet, Lopukhov is also a bold experimenter who has perfected the technique of the dance and enhanced it with new mediums—athletic and acrobatic elements. Drawing extensively on the folk dance, Lopukhov has introduced new ethnographic motifs into the ballet. He stresses the ideological aspect of the ballet: characteristic social portraits appear in Lopukhov's productions (*The Serf Ballerina, Red Poppy,* and *Taras Bulba,* the latter based on Gogol's novel of the same name, with music by Solovyvov-Sedoi).

A whole galaxy of young ballet masters soon joined Lopukhov in the work of creating the new Soviet ballet. Revolutionary themes have been successfully embodied in the ballets by Vainonen, who produced *The Flames of Paris* (based on events of the French Revolution, with music by Boris Asafiev) and *Guerilla Days,* reflecting the revolutionary struggle of the Soviet guerillas during the Civil War (music by Asafiev). Ballet master Chabukiani is fascinated by revolutionary romanticism in his striking *Laurencia,* based on Lopez de Vegas' play, *Fuente Ovejuna,* with music by Krein. A master with excellent knowledge of the folk dance, Chabukiani uses it as the basis for entirely new compositions, as the *Heart of the Mountains* ballet which makes use of Georgian folklore and the music of the Georgian composer, Balanchivadze.

A successful producer of the new romantic ballet is Lavrovsky, now artistic director of the ballet of the Moscow Bolshoi Opera Theater. While associated with the Leningrad stage, Lavrovsky produced a number of ballets in which the finest forms of Russian classical ballet are combined with a profound dramatic expressiveness and a deep psychological character study. Especially remarkable in this respect in his *Romeo and Juliet* to Prokofieff's music, produced shortly before the war.

Zakharov is also successful in the profoundly dramatic ballets. Among his productions are *The Fountain of Bakhchisarai,* based on Pushkin's poem of the same name, with music by Asafiev, and

(continued on page 43)

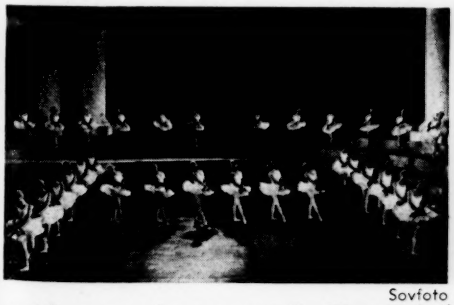
Lepenshinskaya & Messerer in "Casse Noisette"

Sovfoto

A scene from "Heart of the Mountains" ballet.

Sovfoto

Dudinskaya and Chabukiani of the Kirov Ballet.



Sovfoto

A full corps and great stage for "Swan Lake."

Thoughts While Dancing

Broadway star puts her foot in Hollywood's mouth

by JOAN McCRACKEN

(Three Broadway dance musicals, Oklahoma!, Bloomer Girl and the current hit, Billion Dollar Baby, as well as a stint in the cinema city in Warners' Hollywood Canteen, more than qualify Joan McCracken to speak her mind on the subject of stage and screen choreography. These paragraphs were laboriously written in longhand in Miss McCracken's Greenwich village apartment and her dressing room at the Alvin Theatre where her artistic interests are apparent from volumes of Rousseau, Rilke and e. e. cummings, and a select number of modern paintings. Miss McCracken draws and sketches in her spare time, is happily married to Jack Dunphy who will have a first novel published by Harper's this spring, owns a pet turtle by the name of Guh-nomee (gnome), and likes to eat a jelly apple after each of her strenuous performances in Billion Dollar Baby.—Ed. Note)

THERE is yet much to be discovered in the filming of dancing. Generally speaking nothing has been

(continued on page 41)

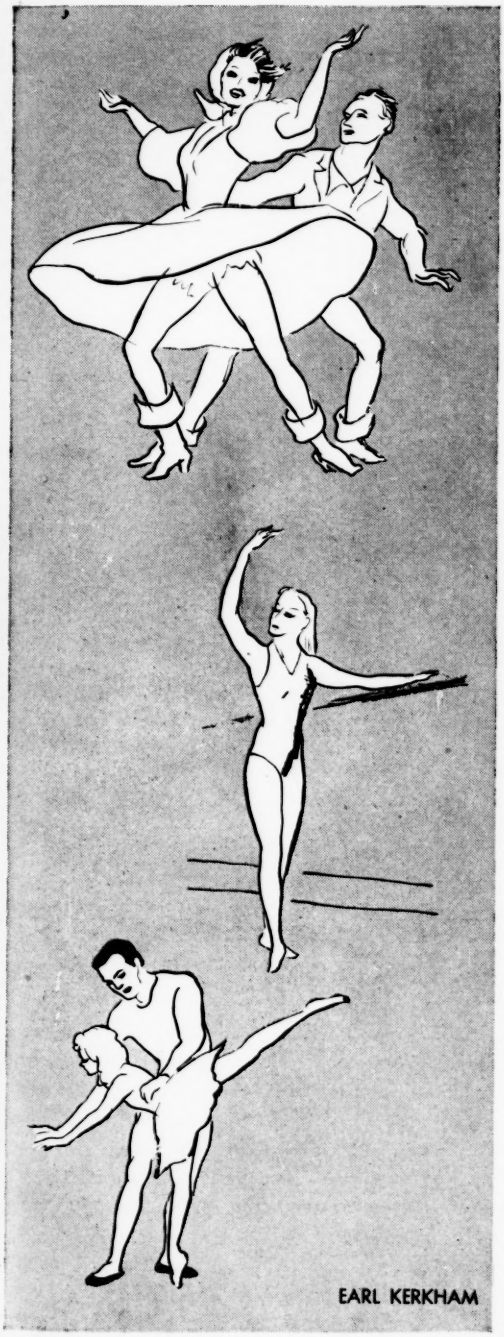
Scene from "Billion Dollar Baby"

Gjon Mili

A Campaign for Dance

the Herald Tribune critic urges an active community program

by WALTER TERRY



AT THIS stage of the proceedings, we have a perfect right to brag about the success of dance in America. Full companies, ensembles, duos and soloists are busy with transcontinental tours, a ballet organization feels confident enough to schedule fifty performances in a really large theater and Broadway apparently cannot do without the skills of a de Mille, a Tudor or a Tamiris. Surely the art of dancing is at last firmly established in these United States, surely we are not enjoying a false boom destined to be followed by a falling off of interest. In keeping with the oft-stated policy of an Army CO I once had, I too "take a dim view" of the general situation.

Before cries of "pessimist" are emitted, let me clarify my stand. I do believe that dance has won for itself a permanent following in America, that it is respected as a theater art and that its entertainment values are recognized by producers of Broadway shows. There are many local dance supporters whose interest is guided by understanding and perception, but there are also numerous novelty-seekers whose attendance is predicated upon fancy rather than upon appreciation. It is perfectly true that many who come to give dancing "the once-over" will ultimately become devoted and intelligently critical dance followers, but it is equally true that if the novice has the misfortune to attend a bad performance for the first time or even an excellent type of dancing for which he is not prepared or which does not suit his particular tastes, he is likely to consider that performance as being typical of all dance performances and quite naturally will forego further visits. It seems to me that this is rather a hit-or-miss, pot-luck way to build a dance audience.

Music, painting, drama, cinema and literature are not faced with the same audience problem which faces dance. If an adult does not like a play which he is attending, he does not scratch drama from his list of recreational possibilities for *he knows* that next time he will probably be more fortunate; the same may apply to his contact with other arts. The reason it does not apply to dance is that *he does not know* whether one dance performance is like another. In our schools, in our home life and in our community activities during childhood we become familiar with all the arts but dance, so that when we reach the adult state we have a background of experience for further enjoyment and appreciation of these arts. Dance training for America's youth (the potential dance audience of tomorrow) is to be found in a few progressive schools, a handful of public schools and in a growing number of colleges. Although independent dance schools are numerous and scattered across the country they affect only a comparatively small number of our youth and in many instances their effect is worse than none at all.

In our nation we are guaranteed the rights of assembly and freedom of speech; it seems to me that dancers and particularly dance educators should make use of those priceless guarantees; they should assemble and they should speak. Some communities have dance councils or similar organizations; all communities which boast one or more *good* dance teachers should have a dance council. By a dance council I do not mean a gathering of dancers who spend their time bickering or who seek to promote their individual styles of dance to the exclusion of other valid forms, but rather a campaigning organization which has for its chief function the indoctrination of community members into the values of dance as art, as recreation, as entertainment, as education.

The ideal dance council would be composed of both performers and

(continued on page 44)

The Theatre of Robert Edmond Jones

a noted stage designer expounds his theories on footlight and ballet decor

FOR a man who has been dean of American stage designers for a quarter of a century, Robert Edmond Jones belies his years. His viewpoint on the theater is youthful too. He was a nine days' wonder in 1915 when, at the age of 25, he staged *The Man Who Married a Dumb Wife*. He is a nine days' wonder today with *Lute Song*. In between those two lie some of the great designing achievements of the American theater, for the Provincetown Playhouse, the early Eugene O'Neill plays, the Theatre Guild, Arthur Hopkins and John Barrymore. But, in his capacity as designing doyen, Mr. Jones remains very much undeanlike.

"I've known many places and people that are foreign to the present generation," he said, standing tall and erect

by the fireplace of his ascetically tasteful Manhattan apartment. "But you can't compare two periods. It is wiser to say it was that way then, it is this way today and it will be that way tomorrow. The wheel turns. I am confident of the future. Though technicians today have usurped the role of creators in the theater, I firmly believe that the classical tradition of nobility and greatness and high style will triumph again."

Mr. Jones' work is rooted in tradition. References to the Greek drama, Shakespeare, and the great poets punctuate his conversation and his writing. His literary efforts, such as *The Dramatic Imagination* and his monographs on Nijinsky and Isadora Duncan are notable essays in evocative criticism. He has stated his own credo of the theater better than any interviewer could. "Stage designing," he once wrote, "should be addressed to the eye of the mind. In the last analysis, the designing of stage scenery is not the problem of an architect or a painter or a sculptor or even a musician, but of a poet. The artist should omit the details and the prose of nature and give us only the spirit and splendor."

His *Hamlet, Macbeth, Desire Under the Elms, Anna Christie* and now *Lute Song* are testaments to his belief. At the moment, he is working on the design of the forthcoming production of O'Neill's *The Ice Man Cometh,* which is scheduled for a late fall presentation. Rough sketches for sets and costumes covered an artist's worktable in one corner of the living room. Mr. Jones is not one to rush his work. *Lute Song,* which was a pet project of his as much as twenty-two years ago, took the better part of a year to design. He was particularly interested in doing it because it was not only a work of fabulous splendor in its setting but one of extreme restraint as a play. A number of the drama critics were of the opinion that its investiture dwarfed the cast. He is not too happy about this. He believes that a designer's work should be an integral part of a play. It is possible, however, that not many contemporary actors can do justice to the magnificence of his settings.

Not the least of his interests is the dance. He is an avid dance follower, and he has designed several outstanding ballets—*Til Eulenspiegel* in 1916, which Nijinsky choreographed and appeared in; *The Birthday of the Infanta* in 1919, the first dance-drama on the American stage; and *Skyscrapers* in 1920, a half-satire on the era of the Charleston and the short bob, which was performed only five times by the Metropolitan Opera Ballet. He hopes to do the latter two again in the near future. He points out that, since the element of literature is largely absent in the ballet and the element of rhythm very much present, the designer can work in a less restrained key.

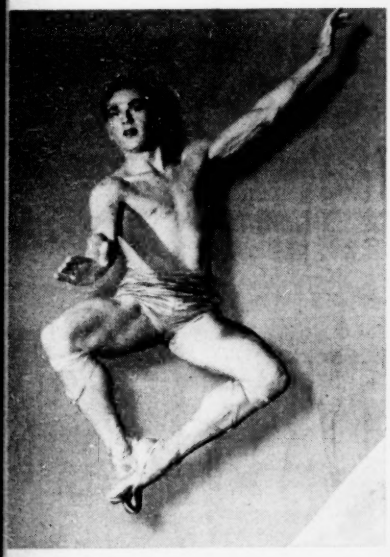
"Both drama and dance designing are organic," he says, "but in the drama the designer has to work below the threshold, so to speak, while with the more visual ballet he can deal with great, full movement. I conceive of everything I do, perhaps, in terms of dance and ballet, in the sense that a ballet has in it elements of spectacle which the ordinary play has not. I am often accused of turning every play I design into something unrealistic and with some element of beauty. But I am not interested in the factual or the realistic. Truth is not necessarily accuracy to fact. The current conception of stage scenery is a more or less accurate representation of an actual scene. But the liveliest and most poignant of stage pictures are those that are seen in the mind's eye. A setting should exist by implication. Inventiveness is one thing, creativeness another. The same holds true of lighting. Lighting a scene consists not only in throwing light upon objects, but in throwing light upon a subject. You *light* the actor and setting. You *illuminate* the drama."

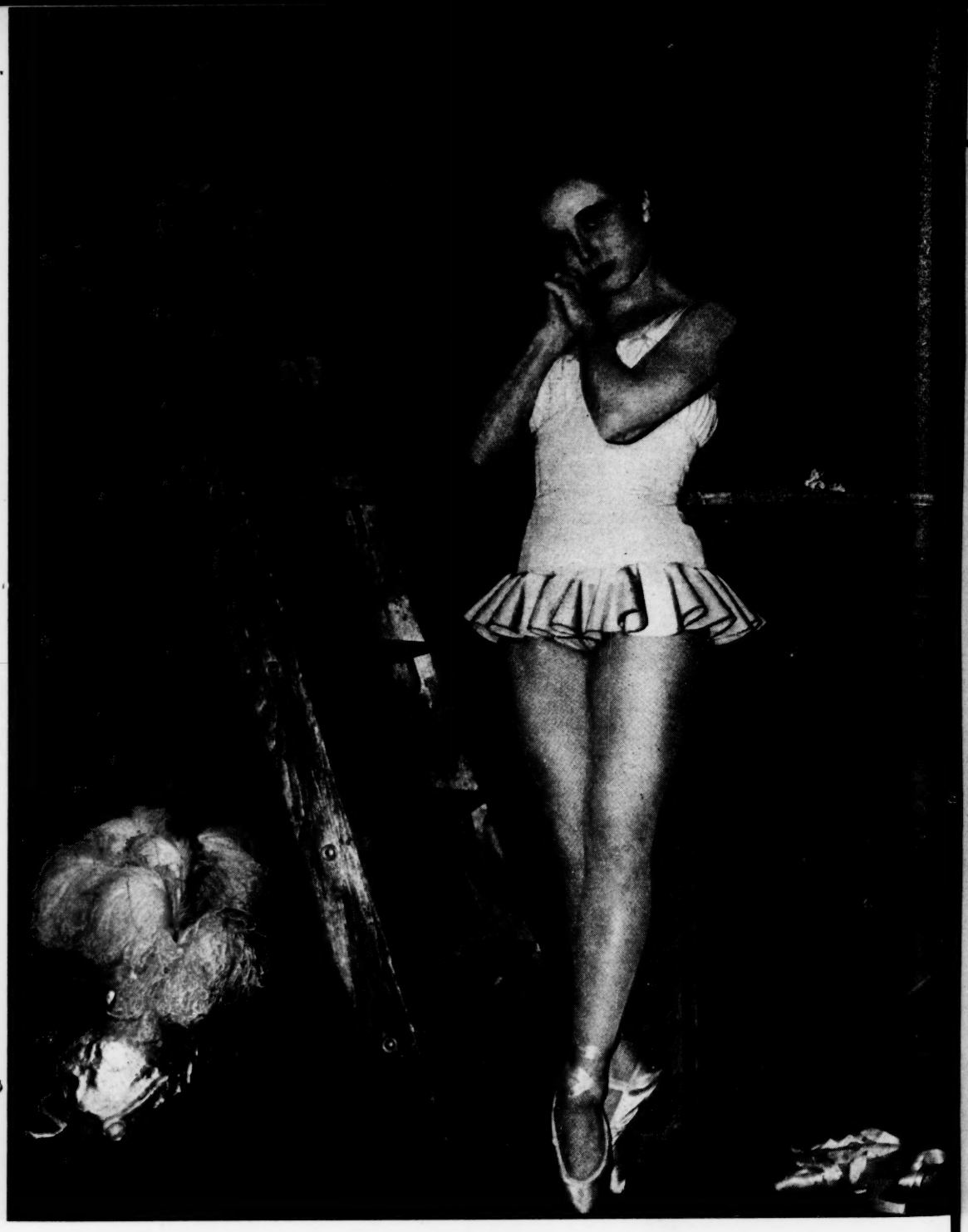
In Jones' estimation, Nijinsky, Pavlowa, and Isadora Duncan were the greatest dancers he has ever seen. He believes that in a great deal of modern dancing there is a misconception as to the nature of the dance. "Our dance of today, what is it?" he asks, then answers. "A factual, explicit and narrative thing. The dance of today is camera-minded, realistic. It is empty of the poetic principle. The real dancing of today is in Ray Bolger and the tap-dance boys—at least that is instinctive and poetic and not primarily intellectual."

One of Mr. Jones' primary preoccupations in design is color. Still remembered is his dramatic color work on *Becky Sharp,* the first feature-length technicolor film. He describes most color films today merely as "non black-and-white pictures." The important thing about color on the stage or screen, he points out, is the progression of color from one sequence to another. "The easiest way to get audience response with color is to put enough red on the stage," he says. "That is true in *Lute Song* too. But the best color scenes in this production, such as the death sequence with its subtle shades of black and gray, are overlooked because of their very restraint. Stage design should be a contributing art. A set and scenery are there to focus attention on the fabulous people

(*continued on page* 56)

Contrast in design: Jones' luxurious formality of "Lute Song" and geometrics of "Skyscraper."





Ballet AT THE MET

THE Ballet Theatre returns this month to the Metropolitan with twenty-nine ballets, including a revival of Tudor's "Judgment of Paris" and a new pas de deux for Alicia Alonso and Eglevsky to Tcherepnin's "Pavilion d'Armide" with choreography by Oboukhoff. Alicia Markova, Anton Dolin, Nora Kaye and Lucia Chase head the cast; Mois Zlatin and Robert Zeller the orchestra. Above, Constantine catches three dancers in the air: Tommy Rall in "Graduation Ball," Eglevsky in "Apollo," and John Kriza in "Fancy Free." Janet Reed as the wistful star of "On Stage!"

Met Opera BALLET

history of American opera ballet parallels the colorful career of the New York Met

by FRANK COLEMAN

OPERA—the vast music spectacle which might well be called "The Greatest Show on Earth"—has always been an associate of ballet. Only in opera are music, poetry, drama, painting, sculpture and dance moulded into one form. Only in opera do we find a true music drama on a lavish scale.

Ballet, although it has gradually become an independent art, has a definite place in opera. Its character is by no means incidental or in the nature of a divertissement. Many operatic ballets play an integral part in the presentation, contributing to the dramatic action and setting the mood for the plot. The proof is the fact that it is impossible to eliminate the ballet without destroying the logic and continuity of the opera.

Both opera and ballet had their beginnings in Italy, and journeyed together to the French courts, where a fusion of the two arts established the great tradition of the Paris Opera, conceded today to be unequalled anywhere else in the world. The French demanded a ballet in each of their operas, one of the best known examples being *Tannhaüser*. Wagner wanted the premiere in Paris, but it could not be accepted for performance there until the great master had written a ballet into his opera. This made-to-order ballet was not too successful, due in part to the unconventional musical setting and the placing of the ballet at the beginning of the opera.

Next the ballet was taken up by the Russians, who adopted French tastes in art and copied French cultural achievements. Russian ballet is the ballet we know today, a result of technical changes in the French and Italian dance, plus a great interest and high artistic development.

Opera in America, in its wide perspective, is the history of the Metropolitan Opera Company in New York. Here the ballet has always been very much in evidence, although not a prime concern of the management, busy with its worries of repertoire and singers. It is no wonder that the corps de ballet is a small world of its own, with its caste system happily equalized under its regional heads: Kathleen Harding, the secretary, Boris Romanoff, choreographer, Edward Caton, ballet master, and Margaret Curtis, instructor of the ballet school.

Kathleen Harding is a link with tradition, practically the whole suvivor of the regime of Rosini Galli, reportedly the most temperamental ballet mistress to have been inflicted on any organization. Miss Harding was able to handle Signorina Galli, her duties in subsequent seasons being child's play in comparison. In the Galli era, the regular ballet was almost twice its present size,

(continued on page 51)

A beautifully balanced moment from the "Dance of the Hours" (La Giocanda) with the Metropolitan Opera House ballet.

The Minnelli Touch

by PHILIP K. SCHEUER

style and point of view by director of "Clock" and "Ziegfeld Follies"

THERE was no dancing, as such, in *The Clock,* a 1945 motion picture directed by Vincente Minnelli, but some spectators thought they detected a rhythmic pulse. Such a reaction was, of course, natural in a story covering forty-eight hours in the big city; the story could hardly have missed catching something of the excitement experienced by a girl and boy meeting for the first time amidst clangor; but the overtones in this instance were rather more subtle and true than Hollywood ordinarily bothers to cock an ear to—let alone set down on celluloid.

The explanation of this added premium rests largely with Minnelli. Only Minnelli can't explain it, other than to say that he works largely by instinct.

He has the right instinct, as a test made by the critic of a national newsmagazine demonstrated: he had run off *The Clock* a second time, without the sound track. Having done so, he pronounced it just as effective a piece of cinema as it had been before, with one hundred percent talk. Minnelli was pleased but a little taken aback, inasmuch as he had never had the time or the least inclination to unwind *The Clock* without hearing it strike the customary hours.

His instinct for perfection, however, did instruct him that the sound track wasn't all it should have been—or more particularly, what he thought it should have been.

"I tell you," he said, "I once caught a radio playlet put on by the Columbia Workshop, called *The City Wears a Slouch Hat.* The sounds in it — tugboat whistles, traffic horns, motors, the 'El'— were just like music. In fact, they *were* music — the musical counterpart of the original sounds.

"That's what I hoped we'd get in *The Clock,* but we didn't."

In *Yolanda and the Thief,* Minnelli came right out and laid his rhythms on the line, where everybody, not just whimsical critics, could see and hear them. This was the Technicolor musical fantasy, stemming perceptibly from the pen of Ludwig Bemelmans, about a mythical *manana* land in which Fred Astaire wooed and won Lucille Bremer. Seers-

(continued on page 47)

JOAN is with it!

Joan Roberts taps, trills and triumphs

THERE is an un-Aristotelian rule of the drama that every year a young lady with symmetrical gams, a pleasing phizz and tuneful tonsils shall be discovered by the Broadway cognoscenti and hailed as the newcomer of the past twelve months. Two years ago this damsel was Joan Roberts, the original Laurey of *Oklahoma!* It was she who sang *People Will Say We're in Love*, thereby contributing to the happiness of the public and the ticket brokers.

In *Oklahoma!* Miss Roberts revealed a pleasant voice and a nice profile. Now she is exhibiting a neat pair of dancing legs in *Are You With It?* in which she appears for the first time unencumbered by period costume. The Century Theatre exhibit finds her singing four tunes, dancing an entire ballet and doing a strenuous dance number with an acrobatic policeman. She runs the gamut from ballet to tap in the course of the show.

Miss Roberts, a native New Yorker, has been dancing since she was a tyke when her grandfather, a master of Irish jigging from County Limerick, trained her for Gaelic folk-dance contests in Central Park. She stopped dancing when she discovered she had a voice. She has been a musical comedy stalwart since she finished high school. She says that dancing is conducive to improved singing since the exercise helps build up the diaphragm muscles. Miss Roberts comes by her anatomical erudition honestly. She went in for biology and chemistry at Marymount College and Fordham, worked as a nurse's aid, and—later this year—will marry an M.D.

kaye cuts a caper

"I was born to be a dancer, and when the music plays, the ants in my pant do tour jetes..."

Danny does his famed Pavlowa number in "Kid from Brooklyn"

"So there is Pavlowa, without a partner, right in the middle of her adagio. Everybody is in great confusion. But not me. I am unconscious."

"I make whole appearance in red flannel underwear. Next morning I'm hailed by the critics as the first hot ballet dancer . . . "

"Martha Graham and her six little crackers are performing monster ballet called 'Diesel Engine Number 45.' Gypsy Rose Lee is making guest appearance as stripped gear . . . "

"I remember one ballet in which I am playing part of unfortunate lover who has been turned into near-sighted swan. I am looking for my sweetheart who is a goose..."

"PAVLOWA!"

BRIGHT YOUNG MEN

by ANN BARZEL

THE three newcomers to the thin ranks of ballet choreographers—Todd Bolender to Ballet Russe, and John Taras and Michael Kidd to Ballet Theatre — belong to the Balanchine School of dance composition.

This crystallization of approach and method, this growth of a school is a healthy aspect of dance. In America, ballet choreographers, being few and far between, have usually walked their way alone. In painting, in music, in writing, a number of practitioners in any certain style have made it more vital than if it were the private property of a single artist. So, too, in ballet, several choreographers who in some ways work alike, present a more forceful statement of their case.

What is the "Balanchine School"? Because it is dancing, there are no adequate words for it, but, vaguely, it is the presenting of ballets that are about dancing and whose literary content is nil or at a minimum. The dancing is parallel *with,* not interpretative *of,* the music, and though inventive and daring in its design, it is entirely classical ballet.

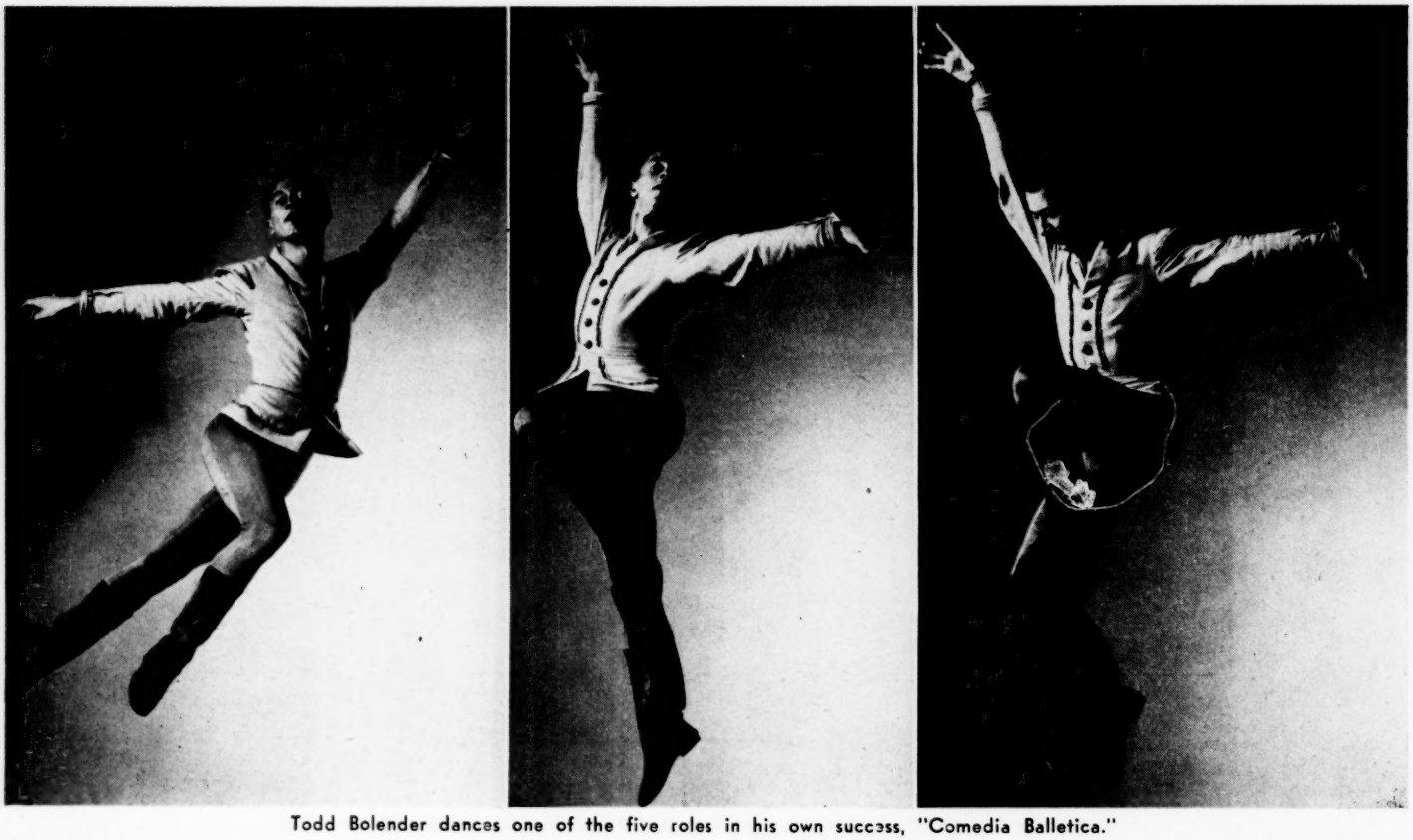
All three choreographers are from the Balanchine-directed School of American Ballet and the Kirstein-directed Ballet Caravan.

Todd Bolender, whose witty *Comedia Balletica* is an essay in clever dancing, entered into choreography early. *Comedia Balletica* is his fourth venture. Last summer, Muriel Stuart, who was on the faculty at Jacob's Pillow, asked Bolender to arrange something for the summer festival. He composed his ballet, *Musical Chairs,* to Stravinsky's *Pulcinella Suite,* and Ballet Russe acquired it for its repertoire, retitling it *Comedia Balletica.*

Without being at all imitative, *Comedia* is a Balanchine-influenced ballet—chic, original, musical and with dance as an end in itself. Bolender will probably do another ballet soon, and he has several in mind, one to Prokofieff's *Second Violin Concerto,* and another based on the French folk story, *The Three Oranges,* for which John Coleman may write the score.

John Taras, who is most articulate about his choreographic ideas and most consciously indebted to the Balanchine influence, is a native New Yorker. Taras joined Ballet Theatre some three years ago and is now ballet master of the troupe. His first full-length ballet is *Graziana,* presented by Ballet Theatre this year. It is a gracious, well-designed piece to Mozart's *Concerto for Violin and Orchestra in G Major.* The ballet shows craftsmanship and poetry, admirably setting off the talents of the dancers who perform it.

Taras approaches choreography as a craft. He thinks a good working thesis for any choreographer is to know his music thoroughly first. Like Balanchine, Taras, when arranging a dance, ploughs right through. He does not try to work out a ballet on paper. Since ballet to him is most concerned with dancing, he lets one step suggest another. The polishing of parts



Todd Bolender dances one of the five roles in his own success, "Comedia Balletica."

choreographers Kidd, Taras, Bolender bring new life to the ballet stage.

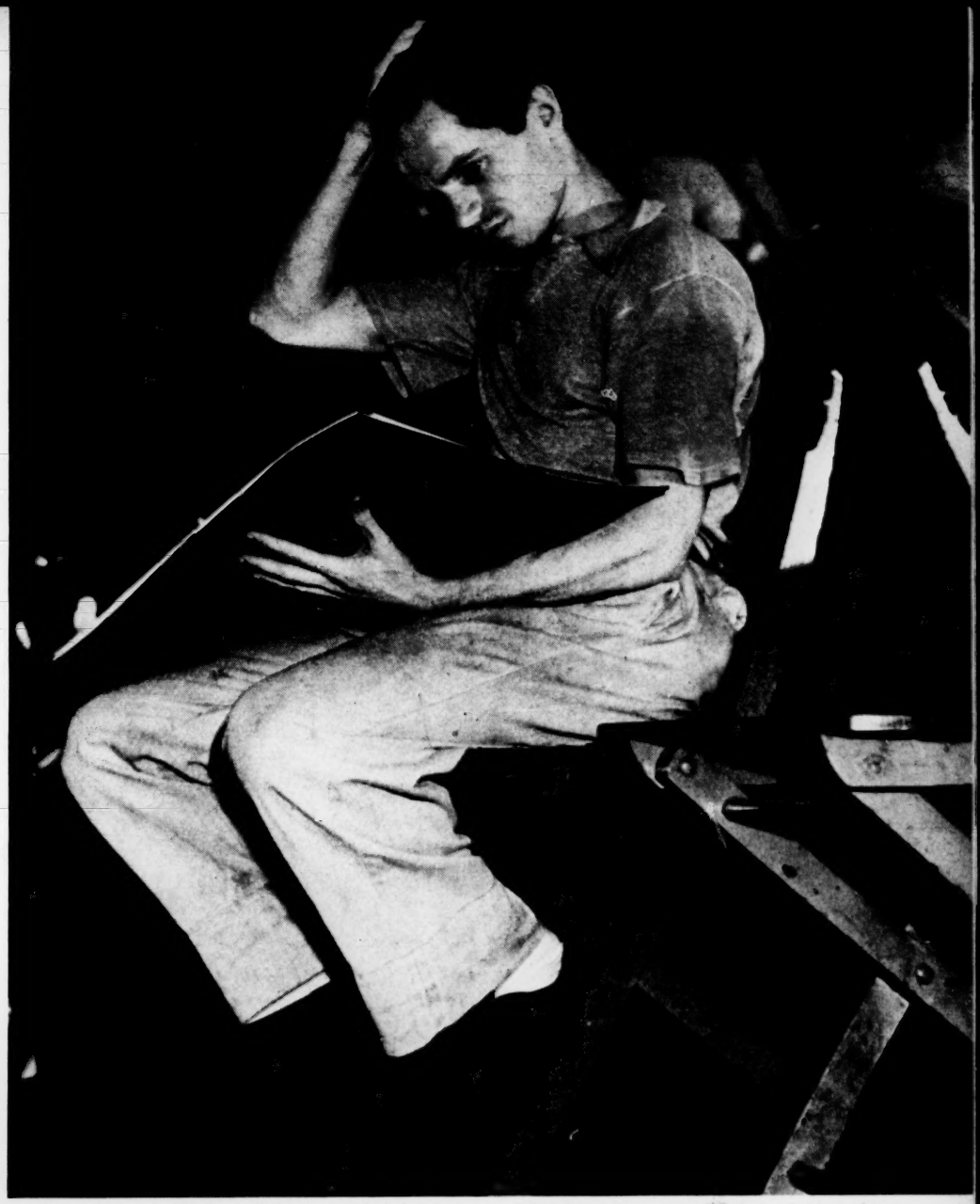
that do not fit smoothly into his over-all pattern comes later. The material of the choreographer is the dancer, and individual dancers inspire and suggest movements.

Taras is interested in the human spirit and considers the body as its most expressive medium. He believes that dance should reflect the spirit, and he resents harnessing it to a cumbersome story. To Taras, the finest kind of dance is poetic dance that does not need words to explain its meaning. A choreographer admits inadequacy if he has to call in literature to aid him. He is not master of his art if he is dominated by music. Ballet is not a partnership of the three arts—dance, music and painting. *Ballet is dancing.* Music and decor are added theatrical devices: necessary, but secondary.

Taras believes that human beings of different lands and different centuries are basically the same and therefore an Eighteenth Century and a Twentieth Century story can be told in the same costumes as long as they reveal the movements. That is why *Graziana* is danced in short tutus. Taras does not think of Mozart as an Eighteenth Century musician: his music has outlived its period and it has as much validity in an atomic future as it had yesterday. Choreographer Taras thinks that the atomic world is very much the concern of the artist. The atomic age brings home the fact that art is international. There is no point in ballet attempting to be Russian or Italian or American. Fundamentally, people are the same.

George Hurrell

John Taras created "Graziana" to Mozart music.



At first rehearsal, Michael Kidd is puzzled by his own "On Stage!" script. (Earl Leaf photo.)

Michael Kidd is more interested in dramatic dance than are either Taras or Bolender. But when it came to arranging the actual dances for his ballet *On Stage!,* he leaned heavily on the same vocabulary. This is not unexpected in view of Kidd's School of American Ballet-Ballet Caravan experience. After a short term of study at the School he went with Ballet Caravan on its tour of New England, helping with props, sound effects and working as electrician for the troupe. He danced character parts in *Yankee Clipper* and *Harlequin for President.* Kidd stayed in the Caravan, teaching and doing photography, at which he is no amateur. When Eugene Loring organized the Dance Players, Kidd joined as an assistant director as well as dancer. The following year he joined Ballet Theatre and restaged Loring's *Billy the Kid* for the company, dancing the title role.

The war interrupted his dance career, but upon his return to Ballet Theatre this year, he and his dancer-wife Mary Heater

(*continued on page* 56)

Constantine

The dusky Indian dancer of "Duel" directs spectacular "Scheherazade" next.

Dance in the Sun

exotic Tilly Losch makes welcome screen reappearance in "Duel in the Sun"

"On Monday night I was murdered by Herbert Marshall who plays my husband in *Duel In The Sun,*" said Tilly Losch, "and on Tuesday I reported at the studio at 9 A. M. to start the filming of my dance. That's the way things are done in pictures—you're slain one night and the next day you start dancing."

Tilly Losch, whose career embraces the roles of dancer, actress and artist, sat in her dressing room at the Selznick Studios nibbling on a sandwich and sipping coffee during the break for lunch. Her auburn tresses were covered by a straight black wig and her creamy complexion was well concealed with dark makeup to make her look like an Indian girl. Since her return from England where she stayed for some time to do war work and to be with her husband, Miss Losch has devoted much of her time to painting, and recently held her first one-man show in New York. She has exhibited in many outstanding galleries in the country and one of her pictures was purchased by the Barnes Foundation of Philadelphia, with several other canvasses reposing in important private collections.

Miss Losch's career dates back to when she was six and was scheduled to dance at the Stadtoper in Vienna. The theater was very crowded and little Tilly was so excited—she ran down front to look for her mother and, without looking where she was going, fell into the prompter's box and vanished out of sight without having danced a single step!

Later she danced for Max Reinhardt at his Salzburg *Festspiel*. Charles B. Cochran who saw her there, signed her to appear in Noel Coward's *This Year Of Grace*. She came to this country as choreographer for Reinhardt's Repertory Theatre Tour, creating the dances for *A Midsummer Night's Dream,* dancing the role of the First Fairy and acting in the production. There followed *Wake Up and Dream* in which she introduced her now world-famous hand dance; appearances in Paris with the Russian Ballet; and several straight dramatic plays.

"I have found that three days' dancing in the movies is like dancing for two years on Broadway," she says, "because in a movie you dance continuously and it must always be like a premiere. The camera is constantly on you and you never know which 'take' will be used. Someone asked me what kind of a dance I was doing in the picture. I answered: '50% Mexican—50% Indian—100% Tilly Losch!'"

CONSTANTINE

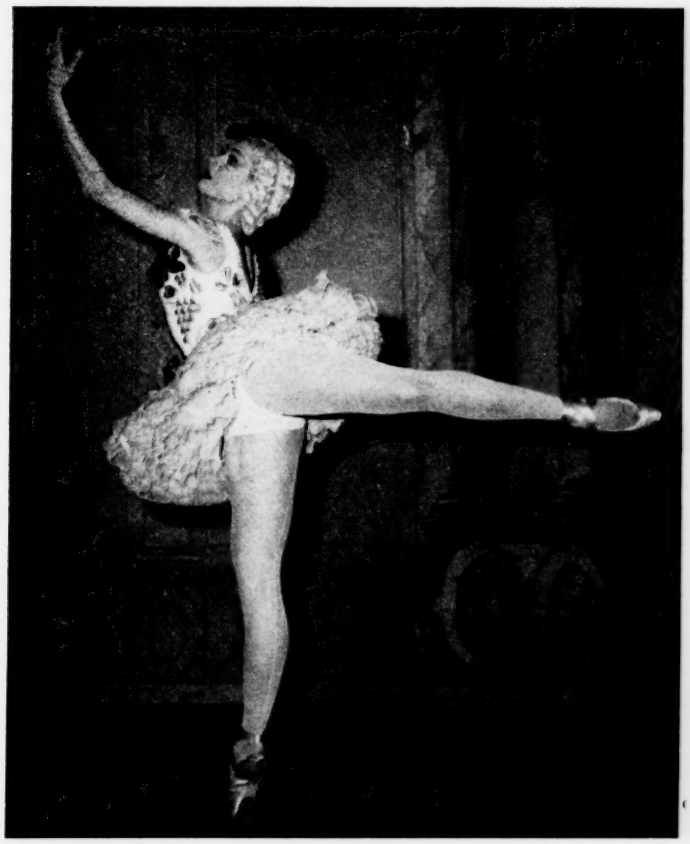
COMEDIENNE MURIEL BENTLEY (left) is one of those dancers who has worked along steadily, doing the usual small roles, a dependable member of the company, but attracting no special notice until she was assigned a comedy part. This was "A Lady No Better Than She Should Be" in Agnes de Mille's *Tally-Ho*, and it led to other comic characterizations, the best and most successful as the girl who endures the sailors' teasing antics in Jerome Robbins' *Fancy Free*. Her haughty, smoldering Spanish Lady in Semenoff's *Gift of the Magi* is a lively ballet bit. A charter member of the Mordkin Ballet and Ballet Theatre, Miss Bentley admits her talent for comedy, but enjoys her roles in storyless ballets like *Interplay* and *Graziana* because "they are dancing."

CLASSIC LINE is what most dancers struggle for and what Diana Adams (below) has, much to the envy of other hard-working ballerinas. Miss Adams, discovered by Lucia Chase and Antony Tudor, came to Ballet Theatre via Memphis and *Oklahoma!* and her first roles were Rosaline in *Romeo and Juliet*, in *Lilac Garden* and *Waltz Academy*. Her remarkable performance as Helen in *Helen of Troy*, a role she took on at a moment's notice last season, rated the headline in John Martin's New York *Times* column . . . recognition of true ballerina status.

WALTER E. OWEN

On Their Toes

two versatile personalities of Ballet Theatre are vivacious Muriel Bentley and the accomplished Diana Adams



"Hard Time Blues"

Pearl Primus of "Show Boat" dances for herself — and people

On the stage of the Ziegfeld Theatre where the sturdy figure of Pearl Primus gyrates through the driving rhythms of the Ballyhoo and in Dahomey numbers of *Show Boat,* the dynamic dancer has her feet solidly planted on the ground. Just as firmly are her ideas rooted in the relation to the social, political and economic world outside the theater. Dance, in Miss Primus' opinion, is no mere exercise in aesthetics. It has a relationship to the events, people and the world about it. Miss Primus' art can logically be defined as the dance of life.

Miss Primus explains dance basically as "the expression of an individual or group or culture in the form of movement. Dance is rhythmical movement that comes from an inner compulsion, that has a purpose. I dance because I like to and also because at that particular time I want to explain something to others. You might say that I dance to express myself—and people."

Miss Primus was seated in her agent's office overlooking midtown Manhattan. The green flower in her coal black hair, and the yellow sweater and silver bracelets she wore accented her dusky appearance. Miss Primus is short in stature and she has large, earnest eyes, a wide mouth and expressive hands.

"What I have been trying to express in my dancing is the culture of the Negro people. This has taken me into the field of anthropology. I have to know the political, economic and social life of people in order to explain them to others. Anthropology explains different peoples to one another by laying bare their cultural backgrounds."

But Miss Primus emphasizes the fact that her dancing should not be specifically labelled as "Negro." "The

Photo: Gerda Peterich

first responsibility of everyone," she says, "is to be human. That is the underlying trait of all peoples, and I hope of my dancing. If you put up a fence in your mind with 'Negro' on it, you are guilty of intellectual segregation. I want my dancing to apply to Jews, Turks, Russians and Indians as well as to Negroes. There is no individual problem. It is a world problem, a wide and far-reaching thing."

During the war, her dances illustrated her convictions. There was *Our Spring Will Come,* dedicated to the European and Asiatic underground, the moral of which was that in unity there is strength and freedom. *Motherless Child* was for "all women left husbandless, all children left parentless, all husbands without homes." "This dance," she says, "was wrongly labelled by some critics as 'Negro.' It was not meant to be such in the narrow sense."

Miss Primus' interest in anthropology goes back to her college days at Hunter where she majored in biology and pre-medical sciences. On obtaining her degree she was unable to find a job in the medical field and it became impossible for her to continue her graduate work in medicine. A National Youth Administration vocational adviser, noting her sturdy build, asked her if she would like to join an NYA dance group as understudy. Within one year she had won a scholarship offered by the New Dance Group in New York City. There followed extensive schooling, in which her sense of rhythm and knowledge of anatomy came in handy, and in 1943 she made her professional debut. She appeared in night clubs, theaters, and organized her own dance company. Helen Tamiris devised special choreography for her in *Show Boat.* Today she is continuing her anthropology studies at Columbia where she has two years to go until her doctorate. She has been giving lectures on the dance and teaching a class in beginners' technique once a week at the New Dance School.

The modern section of Miss Primus' work is influenced by primitive dance movements in the sense that the body is a free thing and moves as such. Her modern numbers include spirituals which attempt to show the faith that carried the Negro through his period of slavery; and blues and jazz, which trace the Negro to the present day.

"My modern spiritual numbers," she says, "I treat as *American* folk songs, not just Negro songs. It is interesting to me that America has accepted these songs as folk music and not accepted the people who brought them to life: you see, I was born in the West Indies and did not run into race discrimination until late in life. In the Indies there is no color system, but a class system. A black person with money and prestige is in the top brackets. A white peddler remains a white peddler. When my parents came to this country, they made the adjustment by isolating themselves. I was raised in a narrow circle that embraced church, school, library and home. We lived at 69th Street and Broadway where my father was a building superintendent. I guess I was fortunate in that race prejudice struck me late, about the time I graduated from high school. By then I knew enough and was grown up enough to adjust myself to it without becoming bitter.

(continued on page 55)

A Word on Plays

a happy Holliday, a stringless Lute and a Ray of sunshine for Broadway

by Ernest Lehman

If you do not think there is anything particularly funny about a mugg named Harry Brock, who owns a chain of junk-yards, setting himself up with his chorus-girl concubine in a $235-a-day Washington hotel suite to buy a Senator for eighty grand and thereby pave the way for his contemplated illegal scrap-**heap** monopoly, then you have not reckoned with a miraculous triumvirate, to wit: Garson Kanin, a movie director who is well known to Hollywood; Paul Douglas, a sports announcer who is well known to the Columbia Broadcasting System; and Judy Holliday, an actress who is well known to her mother.

Born Yesterday is their show, and something for which you should get down on your knees and give thanks. Better yet, get on your feet on the line at the Lyceum and buy tickets!

In his first attempt as a playwright, Kanin hits the jackpot and shatters your funnybone. What's more, while you are looking the other way, doubled up with laughter, he deftly slips into your pocket some clear-headed "propaganda" about good government, democracy, fascist-minded menaces and the rather deplorable state of our union.

It is a rough, tough show, sometimes serious, sometimes touching, but almost always abdominally hilarious. Kanin's dialogue crackles with sharp wit and a lusty lingo, and if he occasionally borrows a laugh from Mrs. Malaprop or Sam Goldwyn, he chooses wisely, and pays it back with interest.

Paul Douglas and Judy Holliday are just plain wonderful. There is no doubt but that they were born for *Born Yesterday*. His career in radio—her struggles with The Revuers—all that was a mere marking of time until the inevitable perfect role came along. Douglas is so *right* as the dumb, shrewd, funny, frightening junk tycoon, who is a Pusher-Around of the People and corrupter of all he surveys, that I, for one, don't believe there *is* a Paul Douglas. He's Harry Brock. Don't tell *me!*

Judy Holliday's "dumb broad" is a masterpiece of comic invention. She plays it not just with the beautifully brainless words that Kanin has given her to speak, but with the posture, the walk and the dead-panned monotone of the spiritually defeated. And when Harry Brock hires a New Republic writer to pound some knowledge into her pretty head so that she won't disgrace Brock before Washington big-shots, and she metamorphoses into a girl with a thirst for knowledge and a hatred for the man who has been shoving her around, the characterization never for a moment becomes unbelievable or loses consistency (as so often happens when the curtain lowers on Act I and comes up "two months later.") She loses some of her stupidity, yes, but not all of it. Garson Kanin happily bore in mind that her ignorance is, after all, our bliss.

And "bliss," as you know, is defined by Webster as "heavenly joy." That's *Born Yesterday*.

Lute Song

Robert Edmond Jones has expressed dismay at the manner in which his scenery, costumes and lighting for *Lute Song* have attracted practically the lion's share of public and professional enthusiasm engendered by Michael Myerberg's production of the old Chinese classic, to the virtual exclusion of Mary Martin's starring stint, Raymond Scott's music and the Sidney Howard-Will Irwin adaptation. For Mr. Jones, besides being one of the country's foremost stage designers, is an astute Shubert Alley savant, and even such lesser savants as the theater-ticket brokers can tell you that costly musicals must offer far more than visual opulence to keep those six-dollar orchestra chairs from growing lonesome for the feel of human form.

The truth at the Plymouth Theatre is: the eyes have it—and there is little else to match Mr. Jones' extravagant and fabulous good taste unless it be Michael Myerberg's courage in pulling all stops out of his horn of plenty to give Broadway a "Pi-Pa-Ki" that Kao-Tong-Kia could never have dreamed possible when he sat down to write it six centuries ago.

Mary Martin, to be sure, has a devoted following whose heart will forever belong to the girl who sang *My Heart Belongs To Daddy*. But to this observer, her staccato style of song delivery, with its periodic, dramatic bursts of high flowing soprano, seems peculiarly out of place in this sombre tale of separated lovers, dying parents and loveless marriage. Her rendition of *Where You Are* is not so much Fourteenth Century China as Twentieth Century Wedgewood Room, and Raymond Scott's sing-song music does little to make her task easier. With the possible exception of *Mountain High, Valley Low,* which clings to your ears by virtue of utter simplicity and constant reprisals, Scott's score is more sing than song.

Yeichi Nimura's choreography is almost completely lost amid the pomp and pageantry. He has made little use of large groups and has contributed more authenticity than excitement to the production. It is only when Lisa Maslova and Lisan Kay do their "Phoenix Dance"—so highly spirited as to go far beyond authenticity—that ballet gets a foothold on the Plymouth stage and literally stops the show.

Perhaps if *Lute Song* offered more that was high-spirited and swift-tempoed, and less of the authentic, Fourteenth Century Oriental slow-down, Michael Myerberg's daring theatrical experiment could hope for a better fate than just to survive by the skin of its teeth—and Robert Edmond Jones.

Three To Make Ready

It is a surprise to practically no one at all that the scattered moments of joy in *Three To Make Ready* happen to coincide with the appearance on stage of the lanky Mr. Ray Bolger, the gentleman with the talented tootsies. His affectionate nod to the past in "The Old Soft Shoe" is as fine a display of silent leather as ever stopped a show, and his Act II kidding of

male ballroom dancers in "If It's Love" is tops in spoofing hoofing.

The Ray of sunshine can also be found wandering with comic effect through "Wisconsin," which is a long overdue parody of the *Oklahoma!-Carousel* mannerisms of the Messrs. Rodgers and Hammerstein and Agnes de Mille and in which Harold Lang, Ballet Theatre's gift to Broadway, does a particularly biting take-off on the Bambi Linn ballet.

But there, all good things come to an end (unless you, unlike this reviewer, care to include such old Bolger staples as the scarecrow dance from *The Wizard of Oz* and the GI routine from *Stage Door Canteen*).

Nancy Hamilton's sketches are dull, witless and sometimes tasteless, quite often succeeding in making Brenda Forbes appear to be an aggressive bore (which she isn't), instead of a gifted comedienne (which she is). And the Morgan Lewis score offers only one tune, *Barnaby Beach*, that is definitely more hum than humdrum.

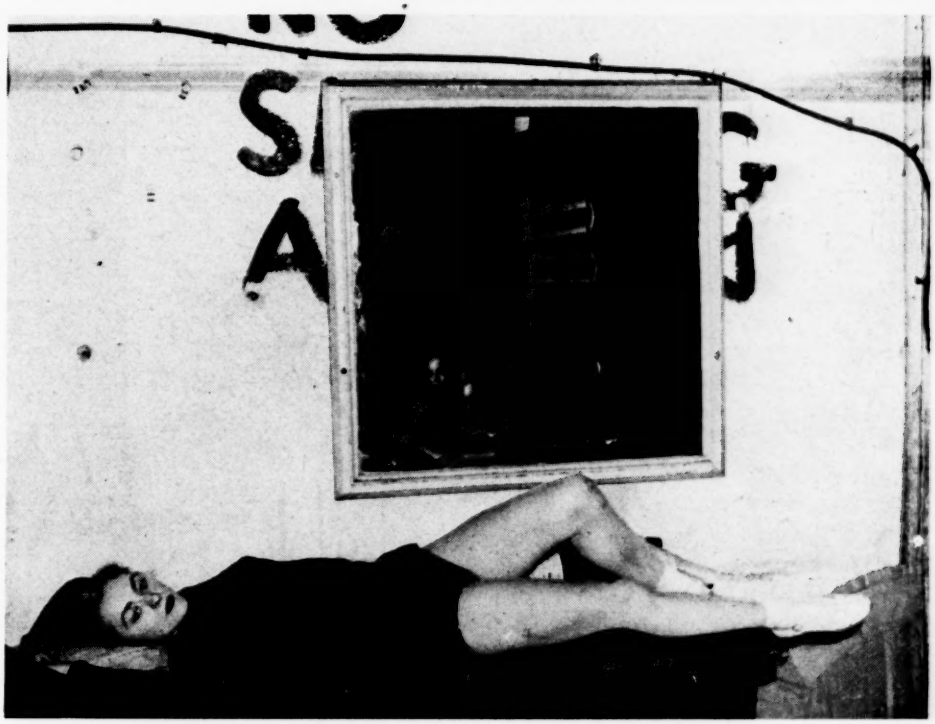
Mark it down as bad luck for Stanley Gilkey and Barbara Payne that the theater shortage forced them to book their "intimate revue" into the vastness of the Adelphi. As a result, *Three To Make Ready* has all the intimacy of a kiss in Macy's window. And mark it down as bad luck, too, that Ray Bolger wasn't born twins.

Andreyev item

Perhaps the Theatre Guild should have let *He Who Gets Slapped* lie safely in the camphor-balls. In the warm spring air of 1946, Andreyev's tragic tale of the jilted nobleman turned clown is easy prey for the moths who flit to the footlights — too musty for these lusty times. Motley's trappings are theatrically tricky, and Dennis King, John Abbott and Reinhold Schunzel of course can do no wrong. (Stella Adler, how *could* you?) But it is Susan Douglas, making her Broadway debut, who brings to the production its few moments of rare beauty with her sensitive, appealing portrayal of the ill-fated Consuela. Watch Susan go!

The Nicholas Brothers hoof it high, wide and handsome in "St. Louis Woman." (Graphic)

Bolger in "Three to Make Ready"; Harrison, Fisher, Bobby Clark in "Would-Be Gentleman."



Soloist Maria Karnilova relaxes at "Call Me Mister" rehearsal. The new Herman Levin-Melvyn Douglas all GI revue will open on Broadway in mid-April. Music and lyrics are by Harold Rome, sketches by Arnold Auerbach, and dances by John Wray. This is a satirical musical dealing with the returning veteran and his problems upon his discharge from the service. Photograph by Earl Leaf.

Above: Groucho Marx warms up for a rumba in "A Night in Casablanca". Below: Aldo Fabrizi as the priest in the Italian film "Open City".

Rita Hayworth, currently seen in Columbia's "Gilda" as an entertainer in a South American night spot, sings and dances with Latin abandon.

...And Selected Short Subjects

an Italian film provides Hollywood studios with lesson in movie-making

by Ezra Goodman

IT IS NOT granted to the mind of mortal movie critic to encompass at one sitting all the majestic splendors of *Ziegfeld Follies of 1946,* a Metro-Goldwyn-Mayer production in glorious Technicolor. Among the members of the cast are, in alphabetical order, Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Judy Garland, Kathryn Grayson, Lena Horne, Gene Kelly, James Melton, Victor Moore, Red Skelton, Esther Williams, and, undoubtedly, the board of directors of the Chase National Bank and the Bank of America. Vincente Minnelli, the director, gets off to an auspicious start in the opening scene by transporting his audience to a chromatic heaven where William Powell, who is identified as the great Ziegfeld, is languishing and dreaming of putting on a Ziegfeld Follies to end all Follies. Naturally, looking earthward, his discerning eye falls upon Culver City, the home of M-G-M, and, before you can say Arthur Freed, we are embarked upon another super-musical. This particular one is so super that it has, in addition to its stellar attractions, two cameramen, three art directors, two costume designers, eight song writers, five musical directors, four associate directors, three dance directors and one puppet director. The latter is probably more successful than his live-action confreres because he does not have to pit real people against a decor so overwhelming that it threatens any moment to break out of the confines of the celluloid frame. Adding to the complexity of the production is a foreword which warns those members of the audience who might have the mistaken idea that the picture is about the great Ziegfeld that "any similarity to actual persons, living or dead, is purely coincidental."

Kid From Brooklyn

Also in Technicolor is *The Kid from Brooklyn,* Samuel Goldwyn's new Danny Kaye production. Mr. Goldwyn is the producer par excellence. Whether he is re-creating the steppes of Russia or the faubourgs of Flatbush on the screen, you can rest assured that the result will be expansive and expensive. In this re-make of the old Harold Lloyd comedy, *The Milky Way,* Kaye plays a milkman who delivers only the finest homogenized Grade A, Vitamin D, irradiated milk, as befits a Goldwyn production. He also has two blonde leading ladies, Virginia Mayo and Vera-Ellen, and a number of very funny routines, including a prize-fight that is one of the nimblest achievements of the modern dance. In due time, someone will probably re-make *The Kid from Brooklyn* again, restoring it to its original guise of an amiable and simple little comedy, without benefit of Technicolor, Goldwyn and gals.

* * *

Rita Hayworth is not photographed in color in *Gilda,* which is a shame, because cameraman Rudolph Maté knows how to manipulate a color lens and Miss Hayworth is one of its most felicitous subjects. In *Gilda* she more than fills the bill as far as the eye is concerned, but everytime she opens her mouth, the scenarists put their typewriters into it with aphorisms like "If I'd have been a ranch, they'd have named me the Bar Nothing" or "I have the funniest feeling that this is it." The picture, if you must know, has a South American setting, and there are some references to fascism in it.

* * *

The Marx Brothers are back after an absence of several years from the screen, and their vehicle is *A Night in Casablanca,* which is almost as funny, but not quite, as the Warner original, *Casablanca.* Harpo still is blond, speechless, and carries a walking stick with a horn on the end of it. Groucho slinks along the floor and becomes amorously involved with femme fatales. Chico plays the piano and wears a small hat. *A Night in Casablanca* does not achieve the surrealistic summits of the early Marx Brothers pictures which S. J. Perelman helped contrive, but it strikes a hilariously sane note in an insane universe. When Groucho, as a hotel manager, is confronted by a siren who says to him, "I am Beatrice Reiner and I am stopping at this hotel," and he replies, surveying her silken chassis with the eye of a connoisseur: "I am Ronald Kornblow, and I stop at nothing," the spectator knows that all is not lost. Incidentally, for lovers of the dance, Groucho does a rumba in a night club with a female spy.

Open City

Somewhere in the violent and tragic course of *Open City,* the Italian film which is now being seen for the first time in these parts, one of the protagonists in the heart of occupied Rome turns on the radio and says, "There's American jazz at this hour." The music which comes chattering over the loudspeaker seems incongruously shallow in the midst of the surrounding ruin and brutality. By contrast, too, practically all of the Hollywood product of this or any other month takes on the aspect of an exercise in juvenilia in the light of a picture like *Open City.* It is not only that this film faces the bare facts of life, that it deals freely with sex, politics, religion and any number of other matters, but that, without benefit of Eric Johnston, it presents us, for all of its Lesbians, dope addicts, sadists and desperate men and women, with a more noble and moral picture of existence than, say, *Tomorrow is Forever, Fallen Angel* or *Leave Her to Heaven.* If *Open City* is, as it seems to at least one observer, the finest film document produced by this war that we have yet seen from abroad, it is interesting to compare it with *San Pietro,* John Huston's great documentary, and to Hollywood's *The Story of GI Joe* and *A Walk in the Sun,* all of which similarly had Italy as a setting. The reality of people and things in *Open City* is struck through with a core of laconic compassion that is never maudlin or self-pitying, and that recalls Malraux's *Man's Fate.* Go to see *Open City*: it is in glorious black and white.

People of Note

Raymond Scott's music is dynamic and danceable

by Ruthella Wade

RAYMOND SCOTT is the Music part of *Lute Song, A Play With Music;* he is a larger part of American song and music. Known to many as the inventor of *The Toy Trumpet,* the decorator of *18th Century Drawing Room* and the holder of zaney song titles—*Boy Scout in Switzerland, New Year's Eve in a Haunted House, Dinner Music for a Pack of Hungry Cannibals*—Scott is particularly well known to dancers as a composer of irresistible, rhythm-filled music. His recordings are set to dance with no changes or re-arrangement (a high compliment to any composer) by dancers of all techniques. Scott, easy-going and touched with an unobtrusive optimism, is well aware of this, but admits he has not seen any of the dances performed. It is characteristic of him not to remember much about his own ballet, *Ballet Quintet,* which he was commissioned to do for the gala first season of Ballet Theatre. Dolin choreographed this ballet operetta in six scenes, named after Scott's "Quintet" of six instrumentalists. "A nice ballet," is Scott's soft-voiced comment.

Like his own music, Scott has an interesting, unique personality. Unaffected, he has the same calm, poise and economy of gesture whether at a crowded party or within the walls of his well-run office. Like its composer, the music is never extravagant or superfluous; it is always cheerful, some times a bit satiric (*Twilight in Turkey, Huckleberry Duck*). His music has a just-right quality, good program fare for concert salon, dance hall, radio broadcast and open-air stadium. *The Toy Trumpet* and *18th Century Drawing Room* are examples, and the novelty, *Monkey See, Monkey Do,* written for Mary Martin to sing to some children in *Lute Song,* may well become a favorite nursery tune. It is Chinese-derived, based on the near-monotonous, narrow tone scale we call "singsong," and has that unmistakable Scott lilt.

(*continued on page* 57)

Fashions in the Dance

Red-and-white stripes for beach bloomers, inspired by "Bloomer Girl" (Horwitz and Duberman). And a bare midriff evening gown of white marquisette and eyelet embroidery, named by designer Maurice Rentner "Interplay." (Courtesy N. Y. Dress Institute)

Lucille Bremer disports herself balletically on Pacific shores in this attractive beach ensemble, inspired by a studio practice costume. Miss Bremer was recently co-starred with Fred Astaire in MGM's "Ziegfeld Follies" and "Yolanda and the Thief".

Corinne and Tito Valdez, popular dance duo, are currently at Times Square's Latin Quarter and the Roxy. Right: Darlene Zito leads chorines at the Embassy Club; Latin Quarter Revue.

Earl Leaf

Light & Fantastic

quips, choreographic and otherwise, along the Great White Way

by Paul Denis

WHEN Fanchon, the ballerina, finishes her spectacular fast spins, she rushes off into her dressing room, collapses, and gasps, "I quit! This is killing me! There must be an easier way to make a living!" Then she bursts into tears. Her mother bursts into tears. Her agent bursts into tears, thinking of the commissions he'd lose. Then they dry their tears, and start planning for the next performance.

* * *

Two former ballroom dancers, Dario (Dario and Diane) and Jimmy Vernon (The Vernons) operate the fancy La-Martinique club, New York. Jimmy's mother went to a Jack Eigen WMCA studio broadcast one night, and complained later to Jack, "You didn't mention LaMartinique tonight. Why?"

"To tell you the truth," said Jack, "I never mention LaMartinique on my program. I don't like Dario . . ."

Mrs. Vernon reflected a moment, then said, "Well, then, why don't you mention LaMartinique on your broadcast tomorrow? Dario is vacationing in Miami, and those who don't like him could then come to the club."

* * *

One night, at New York's famous Copacabana, dancer Jill Meredith was stopped by an elderly man who inquired, "Are you a dancer? Isn't your name Betty Price? Didn't you work for Earl Carroll in Hollywood? Weren't you once at Warner Brothers?"

Before the surprised Jill could interrupt, he added quickly, "Well, I'm your father."

Jill shrieked, "But I'm not Betty Price, I'm . . ."

"Oh that's all right," said the old guy amiably, "I'm not really Betty's father. I'm her husband," and walked away.

* * *

A Binghamton, N. Y., cafe owner was excited when his first floor show arrived.

(*continued on page* 52)

Nights Out

Berle, Bailey, gay blades, DeMarcos, Latin Quarter on after-hours circuit

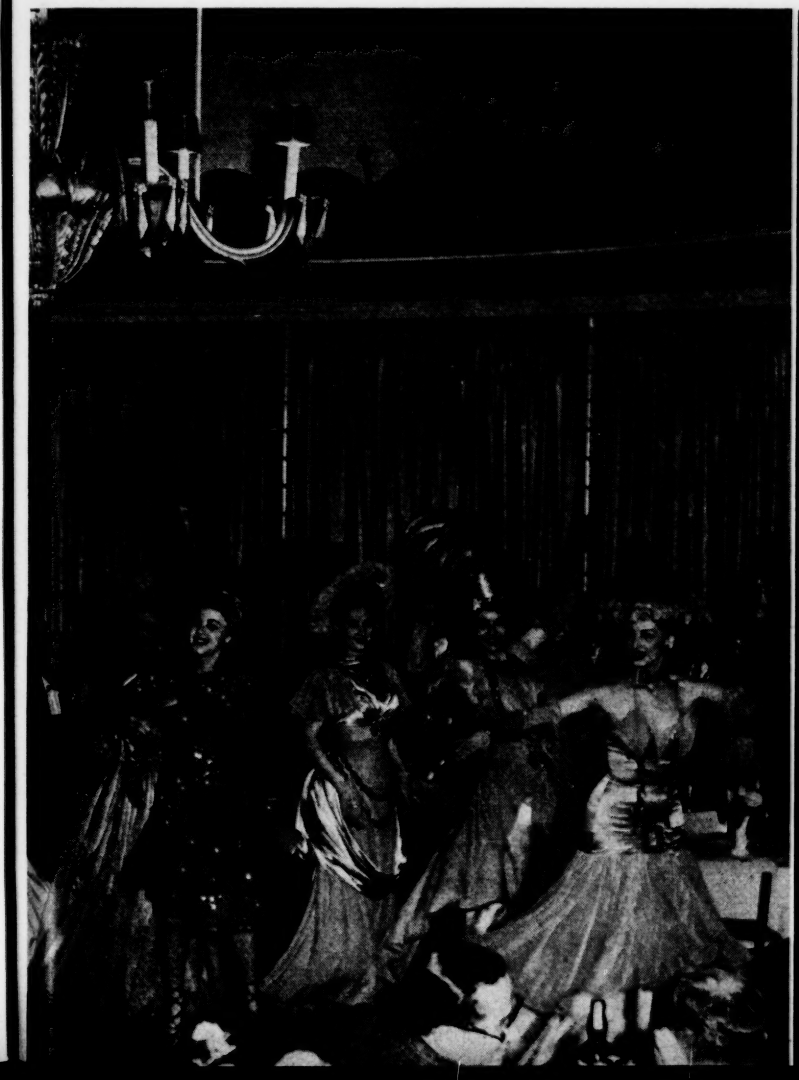
by Sid Garfield

TO PUT IT as bluntly as possible, Milton Berle impresses us as the funniest cafe performer in all America. You will note, please, that we say "the funniest," not "*one* of the funniest" or "*possibly* the funniest." There seem to be no qualifications with Berle; night club patrons either avoid him sedulously, or brave battalions of headwaiters to watch him work. Judging from the reported business at the Carnival—we understand that $55,000 a week is an average gross—he apparently has more friends in town than enemies.

We remember a famous radio performer's analysis of Berle, repeated by others via cupped palm and broad wink. It went: "The trouble with Berle is that his personality comes across!" If Berle is to be rated a mannered comic, then it must be as a bad-mannered one. His humor is, of course, of the insult variety.

He uses his cascading gags for Flit-Gun purposes. He sprays punchlines over his associates and people out front until it reaches the proportions of verbal Blitzkreig. He is, most definitely, boisterous, unrelenting, and without mercy. He is on stage for some one hundred and ten minutes of the two-hour program. The sweat pours off him as he sings with Marion Colby, plays a harmonica duet with Stan Fischer, tap-dances with the intriguingly titled Hop, Skip and Jump, and pretends to be a sort of seventh swashbuckling member of the Ben Yost Vikings, specializing in heroic operetta items. The only act shorn of his intrusions is that of Ally Ardelty. She is a trapeze artist, working without a net, one hundred feet above the diners. The only explanation might be that Berle is just a coward. So far as we could notice, none of the assemblage, both nights we were there, seemed to resent his omnipresence. Rather, they seemed to demonstrate that peculiar rude apathy toward the artists only when

(*continued on page* 53)



On thin ice—

"I DON'T like ice skating. It is dull. It has no tradition or discipline. I think people who see ice shows are wasting their time. They are all the same. If you've seen one, you've seen them all. Each show has an animal act, a juggler, a man impersonating a woman, a fast skater, and so on. After a while, it becomes rather monotonous."

These gentle statements have some authority coming as they do, from Belita, the ballet dancer, ice skater and screen star. Belita, who is blonde and whose real name is Belita Gladys Lyne Jepson-Turner, is one of the big three in the ice-skating field, the others being Sonja Henie and Vera Hruba Ralston. To date she has appeared in two polar pictures, *Silver Skates* and *Lady, Let's Dance*. Her forthcoming release for Monogram is *Suspense,* a chiller with chilblains, in which she is surrounded by such blades as Barry Sullivan, Albert Dekker and Eugene Palette.

Belita is a dancer as well as a skater, and her theory is that ice shows and movies could use ballet choreography to their advantage.

Suspense makes a try at ice-skating choreography with several ballet numbers which were written into the script as part of the story. The chorus line, which is usually relegated to the background, has pantomime and special jumps and spins to do. Belita's solos were also treated choreographically by dance director Nick Castle. In addition, Belita is seen in something called "Hoop of Knives" in which she does a hair-raising split from a back take-off through a ring of cutlery. Her next picture after *Suspense* will be a straight drama without skating, *The Hunted,* a fast, modern yarn in which the only ice will be in the form of cubes.

Waiting for a street car? Belita might get chilly in this rig from Monogram's "Suspense".

McCracken

(*continued from page* 16)

discovered. In the movies today dancing is a photographed reproduction of what happens on stage. Why not photograph what can't happen on stage?

The first wrong, of course, is the commercial attitude of Hollywood. Any choreographer who has integrity would find it difficult to work there, when the prevailing idea of a ballet is what they call a "spectacular production" consisting of hodge-podge patterns of people whose different rhythms and movements haven't the clarity of a patchwork quilt in motion. Then, too, to see dancers one, two, three, kicking all over a spiral staircase in the direction of a mannequin beauty who either can't dance or doesn't choose to because of the height is enough to make any choreographer turn his back, unless he or she be more pioneer than choreographer. As a result there are people in Hollywood today who work as dance directors on the assumption that they knocked out a time step in their heyday, and whose knowledge of dancing extends to the point of thinking the back less interesting than the face. Of course there is an excuse for this, as the dancer's personality may cover the absence of choreography. If they were people to take full advantage of the opportunities the camera offers and the stage does not, the back would not only be photographed, but the front, side, top and bottom all at once. Think of how nice that would be in the case of a pirouette. How lovely an arabesque turn done three times as slow would be. How amusing fast jete done four times as fast would be. How interesting to see the different mood and rhythm of one dancer expressing the conflict of two driving energies, and dancing them both at the same time. Dancing is movement and the movies could make it move even more if the stage were forgotten.

These are only very primitive suggestions, but since I was once told I should never turn my back on the camera as it wasn't interesting I have been thinking about dancing in the movies. I think although these ideas are not revolutionary they are more constructive than what may be offered by some people who have maybe not thought for the movies but worked for them.

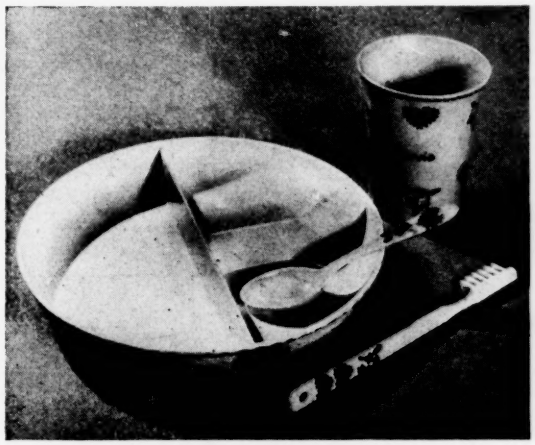
OPPORTUNITY DURING JULY and AUGUST at restricted northern New Jersey country club for general dance instructor for children. Room provided. Must arrange for pianist. Write Manager, Box 266. Sparta, New Jersey.

TEACHERS! Spot Your Shows With a
JACK MANNING TAP ROUTINE
Send for complete list
Mrs. JACK MANNING Box 265, Port Washington, L. I., N. Y.

Attention Tap Dancers
now available
Pressed Steel, Washer Type, Heel Jingles
75c pair postpaid
Teachers write for Discount
LEW MILLER
1444 S. Newport Tulsa 5, Okla.

ARTHUR PRINCE
SCHOOL OF TAP DANCING
Beginners
Professionals
Teachers
855 S. LA BREA
LOS ANGELES 36
Veteran training under GI Bill of Rights

ICE DANCE DIAGRAMS AND DESCRIPTIONS
GOOD RECORDS FOR ICE DANCING
are regular features of
Skating
official publication of the
United States Figure Skating Association
Canadian Figure Skating Association
Price $2.00 *Five Issues a year* 30 Huntington Ave., Boston 16, Mass.



Hand Painted Child's Set

★ These festive sets are adorned with an attractive peasant design. White background with either pink, blue, or red decoration. The tumbler makes a fine bathroom glass for adults. First name or three letter monogram hand painted free of charge.

Tumbler $1.00 Toothbrush 75c

Town & Country Gifts
906-908 MADISON AVENUE, NEW YORK 21, N. Y.

Jack Stanly, Jane Deering photographed in action

REGISTRATION NOW ACCEPTED
FOR SPRING SEASON

Distinguished Faculty for TAP - BALLET TOE - MUSICAL COMEDY - CHARACTER ACROBATICS - LIMBERING - SPANISH

- Classes (individual instruction) are conducted daily for Beginner, Intermediate, Advanced, and Professional students.

Special Summer Normal School Courses for teachers and students conducted during July and August.

MAIL ORDER ROUTINES
For descriptive literature write or phone

JACK STANLY
SCHOOL OF THE DANCE
1658 Broadway at 51st St., N. Y. 19, N. Y. • CO 5-9223

LOUIS H. CHALIF
FRANCES L. CHALIF

LEON VARKAS "ED" SINCLAIR
JOHN PLAZA PACO CANSINO
AMOS L. CHALIF

Est. 41 yrs. Winter & Summer School Diploma awarded — Intensive teachers' courses . . .

Talented Children, Daily Class.

DANCES
by Louis H. Chalif

Teachable and Useful 5 Text Books 3 Folk Dance Books } Instructive

A Winsome Ballet: "Snow White & The Seven Dwarfs" — $1.75

Mail Order Catalogue upon request

Intensive Professional Course for Stage Careers, Leon Varkas, Instructor
Chalif School of Dance Steinway Hall 504-508 **113 W. 57th St. New York 19, N. Y.**

SCHOOL OF AMERICAN BALLET

Faculty: George Balanchine, Dorothy Bird, Kyra Blanc, Dorothie Littlefield, Anatole Oboukhoff, Elise Reiman, Muriel Stuart, Pierre Vladimiroff.

637 Madison Avenue New York 22, N. Y. PLaza 5-1422

SCHOOL OF
RUSSIAN AMERICAN BALLET
under direction of **BORIS and IVAN NOVIKOFF**
METROPOLITAN OPERA HOUSE STUDIO
Classes for Children, Adults, Beginners and Professionals
Ballet • Character • Adagio • Interpretive • Variations
1425 BROADWAY, Metropolitan Opera Studio 15, NEW YORK — PE 6-2634 or LO 5-0864
215 Medical Arts Building, Seattle, Wash. — EL 2063

BALLET ARTS

Faculty: Edward Caton, Agnes De Mille, Aubrey Hitchins, Lisan Kay, Vera Nemtchinova, Yeichi Nimura, Boris Romanoff, Eric Victor

PROFESSIONAL CLASSES • CHILDREN • ADULTS

Starting April 15th, Four Weeks' Course Under
Antony Tudor

BALLET ARTS • "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

London

(*continued from page* 14)

the moment she lacks great attack and her shoulders need attention.

Julia Farrow started before the war as a junior ballerina and was being groomed for classical honors. Then followed an unfortunate period during which she developed mannerisms and seemed to be forcing herself to do more than she was able. Today she shines as a demi-caractere dancer whose acting in every role is quite outstanding. Her Estrella in *Carnaval* is often all that remains of Fokine's delicate piece of porcelain and her small, nameless role in *The Miracle of the Gorbals* is a perfect vignette. She should go far in her new career and no company could have a more useful member.

Margaret Dale is below the normal ballerina height, yet her attack and her intelligence—the two add up to person-

ality—make her an interesting dancer in all that she does, and her range is a wide one. Her actual technique is often slipshod but her stagecraft covers this up. She is the type of dancer that an audience applauds.

Celia Franca, a dancer with an exceptionally fine elevation, requires careful casting. She excels in a strong role in which forceful acting is required, such as the queen in *Hamlet,* the Spider in *Le Festin de l'Araignee,* and the Prostitute in *The Miracle of the Gorbals.* In more sensitive roles or where pure dancing is required, her personality is far too intrusive as was clearly shown by her Prelude in *Les Sylphides.*

Pauline Clayden is a natural dancer. She does not always dance *well,* but she always *dances.* There is about her a fey quality that has made her Suicide in *The Miracle of the Gorbals* one of the dancing events of its season. This study of a desperate woman restored to

life, her expression of rapture at her rebirth and her real joy when she realizes what has happened show Clayden's great ability when she finds the right role.

A welcome reappearance for the Covent Garden season will be that of June Brae, one of the earliest Sadler's Wells stars who attracted attention by her brilliant performance of the Black Queen in *Checkmate*. She has what I can only term an intensely *feminine* personality, since the words "sex-appeal" are out of place here, and suggest a flamboyance absent from her work. It will be a long time before her Lilac Fairy in *The Sleeping Princess* is forgotten. Her fluent easy dancing and the sympathy that she lent to this good fairy role made of it a major performance for so very young a dancer.

With the return of Brae, ballet loses May—the two were always bracketed together. Pamela May, who has an exceptionally beautiful line, is that rare thing, a true classical dancer, and her Blue Bird was a notable one. She was ballerina of the recent German season when Fonteyn was resting.

Joan Sheldon dances with great vitality and with something of the personality of a Sokolova. Gerd Larsen, a newcomer to the Wells, has great beauty and a mature personality that should show us something interesting.

There are many others in the corps de ballet who will bear careful attention. The general discipline under Ninette de Valois is exceptional and she has steadfastly refused to advance any dancer until she has felt that the moment was ripe. The result has been an improvement from season to season and also a company with a real personality of its own. This realization that the star often kills ballet is indeed a precious one.

Outside Sadler's Wells, the most outstanding dancer is Marie Rambert's Sally Gilmour, who first gained attention by a remarkable performance of *Lady Into Fox*. She has a great charm that is well-suited to the small stages used by this fine little company so noted for its discoveries that include Ashton, Pearl Argyle, true dance pioneer of our English ballet, and others. In the classics, so far Gilmour's charm has yet to find itself fully.

Mona Inglesby, ballerina of her own company, The International, is a fluent

technician and has obviously worked hard and under expert guidance. As an artist she has yet some way to go, and the difficulties of management and choreography may be proving somewhat of a distracting influence. Giselle or Aurora are a long study, in themselves sufficient for any young dancer.

Everywhere in the schools, from Edinburgh to London, there are signs of promise for the years to come. But behind English ballet there is always the realization that the company is more important than the individual and anything approaching a "star system" is rightly discouraged. Consequently, the smallest role is considered worth having and worth building up. During the first De Basil season in 1933, one of the outstanding interpretations was the soubrette of Baronova in *Le Beau Danube*. When she ceased to dance it, the ballet suffered, and maybe Baronova herself.

It is the dream of the present writer that these young dancers be seen in America in a repertoire of the finest works by de Valois, Ashton and Helpmann, and that in exchange we receive a visit from one of the American companies whose work we know so well by reputation. Both audiences and dancers would benefit by such an exchange.

Leningrad

(continued from page 15)

Lost Illusions, based on Balzac's novels, also with music by Asafiev.

The first Soviet ballet mistress, Anisimova, made her debut in Leningrad during the war. She staged *Gayane* to music by Khachaturian, and a number of suites based on Russian fairy tales. As distinct from the former Soviet ballets based on historical revolutionary themes, *Gayane* is based on a theme from the contemporary Soviet period leading up to the beginning of the war: a picture of the great development in Soviet Armenia and of life on a collective farm.

The Leningrad Ballet has not forgotten the fine productions of the past. During the war the classic as well as the Soviet ballets were shown in the far-off Ural region whither the Kirov Theatre (formerly Maryinsky) had been evacuated during the seige of Leningrad. The local audiences had the opportunity to view *Sleeping Beauty, Swan Lake, Don Quixote, Esmeralda, Giselle, Vain Precaution, Laurencia, The Fountain of Bakhchisarai, The Flames of Paris, Gayane,* and many other old and new ballets. These ballets were shown to the Red Army units departing for the front, to workers of the war factories, miners of the Kizel Coal Basin and evacuees.

The ensemble is a success, thanks to the attention paid in the USSR to the youth. Throughout the post-revolutionary

period the Ballet acquired new danseuses and male dancers from the Leningrad Choreographic School. Founded in 1738, the Leningrad School is the alma mater of the best new masters of the Leningrad Ballet. Here Professor Vaganova holds classes in Russian classical ballet. Vaganova is an outstanding theoretician of the classical dance; her textbook has become the *vademecum* of every actor of the Soviet ballet and is well known abroad.

The list of the youthful Soviet ballerinas is headed by Galina Ulanova, the most outstanding lyrical danseuse of our day. Ulanova (of whom it is said that she does not so much dance as "sing" her parts through the medium of dance) possesses exceptional musical, plastic and emotional expressiveness. Her Odetta in *Swan Lake* represents one of the summits in world choreographic art. She is sublime as Giselle, charming in the role of Juliet

TATIANA CHAMIE
From Ballet Russe de Monte Carlo, formerly Ballet Master of Monte Carlo Opera
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in the repertoire of Russian Ballets
200 W. 57th St., N.Y.C. Circle 7-1662

SWOBODA-YURIEVA
SCHOOL OF BALLET
• BALLET • CHARACTER
• ADAGIO • VARIATIONS
50 West 57th St. New York CI 5-8198

—School of Dance Arts—
ARTHUR MAHONEY & THALIA MARA
NINA ZABAL TATIANA SEMENOVA
BALLET • SPANISH CHARACTER
APPROVED G.I. BILL OF RIGHTS
(male & female)
Carnegie Hall Studio 819, N.Y.C. CI 5-8636

METROPOLITAN OPERA BALLET SCHOOL
Classes in Technique for Children and Adults
Director: MARGARET CURTIS
Special Professional Classes
Ballet Master: EDWARD CATON
Character Classes: BORIS ROMANOFF
Information: Kathleen Harding
Metropolitan Opera House

FOKINE
BALLET SCHOOL
Faculty:
IGOR SCHWEZOFF
TATIANA PIANKOVA
CHRISTINE FOKINE
MARIANNA DE BAYSER
JAMES STARBUCK
839 Carnegie Hall CO 5-9316

CHESTER HALE SCHOOL
MORNING and AFTERNOON CLASSES by MR. HALE
CHILDREN'S AFTERNOON CLASS
Phone for Appointment
159 W. 56 St., N.Y.C. CO 5-4070

CHOREOGRAPHY, TUITION
Beginners, Advanced, Children and Adults
Special Groups for Professional Actresses
Classes Daily, Private Lessons
Conducted by
Alice **NIKITINA** Star of Famous Ballet Russe
9 East 59th Street, Studio 507, New York City
Phone COlumbus 5-2100, 9-10 a.m. or 6-7 p.m.

in *Romeo and Juliet*. Through the medium of her plastic language she paints the character of the Shakespearean heroine as convincingly as it is portrayed by the best remembered actresses on the dramatic stage. Ulanova's name has become to the Soviet audiences a synonym of beauty and art.

Natalie Dudinskaya is a classical dancer who adheres to the tradition of the St. Petersburg "elegant school." Dudinskaya holds her audiences spellbound by her dramatic ability and her first-rate technique. One of her best roles is Laurencia. Just as does *Romeo and Juliet, Laurencia* represents a bold attempt to reproduce an outstanding piece of dramatic literature on the ballet stage. In this ballet, Dudinskaya creates the forcefully heroic character of a Spanish woman who, led her people against the tyrant.

Vecheslova has a remarkable gift for pantomime: her Lisa in *Vain Precaution* doubtlessly is one of the most successful comic characters on the ballet stage. Noteworthy is the brilliant technique of Balabina, who gives one of the best interpretations of Dulcinea in *Don Quixote*. A classically splendid and technically perfect danseuse is Kirillova, and Shelest, a comparatively recent graduate from the school, has already won a place of prominence. Top character dancer in the Leningrad Ballet is Anisimova, whose art is based on a full knowledge of folk lore.

Among the male dancers of the Leningrad Ballet is Chabukiani, who is compared to Nijinsky; Sergeyev, who possesses a fine dramatic talent, as evident from his Romeo; Zubkovsky, combining the skill of the classical dancer with a remarkable gift for the grotesque; and a representative of the purely classical technique, danseur Kaplan. In the character dance, Leningrad's male dancers are represented by Lopukhov; Mikhailov, who is an excellent comedian, and Shavrov, who has produced some very forceful characters, as Giko the wrecker, in *Gayane*.

Russian ballet is as well known the world over as the Moscow Art Theater and as Chaliapin, and the work of the Leningrad Ballet continues to add to the universal recognition of Soviet national art.

Campaign

(*continued from page* 17)

teachers, each representing an accepted (or acceptable) technique of dance and each aware of the scope and limitations of his chosen form (we would have to buck human nature and vanity here, but it could be done, as we shall see). The council's program would call for a series of free lecture-demonstrations open to and designed for the general public, to be presented with as little overhead as possible in a school auditorium, gymnasium, church recreation room or even on the village green, if it is summer and the town's mayor will permit it! With the help of local chapters of the Parent-Teachers Association, both local and state boards of education can be convinced that dance is essential to good education. You and I know this to be true and I believe that we are all convinced that dance will one day find acceptance in our educational institutions; why, then, should we not commence to campaign for the quicker attaining of an inevitable, but otherwise distant, goal?

Religious institutions will also support the sincere efforts of a dance council. You think not? Then I suggest you acquaint church members with the fact that

dance does not consist of a tap dance to *I Wanna Get Married* or a similar breezy routine, and remind them that David once danced before the Ark and that fine, clean, dedicated dancing exists to this day.

I have had enough experience with dance councils (having helped to organize one) and dance committees to know that egocentricity is the main hurdle, but this childish vanity on the part of individuals can be kept down by a strong chairman who is accepted by the majority as being unbiased. As the campaign is outlined to "sell" dance to the community, representatives of various techniques will find that their specialties constitute vital portions of the program. In general, the following pattern of usage might apply: modern dance for educational purposes in grammar and high schools and also demonstrated as a form of theater dance; ballet to be used primarily for theatrical ends and taught only in professional schools with special high school courses for the purpose of familiarizing students with an important aspect of dance art; folk dancing for recreational purposes to be taught in public schools or at community gatherings; tap dance to be taught primarily in professional schools for theatrical training with special public school courses to introduce the student to a theatrical and quasi-recreational form of dance; ballroom dance to be taught in independent dance studios and, when possible, offered to high school students as a part of a program of recreation (not education). Such allocations of dance techniques are necessary if the council hopes to convince community members of the scope of dance and if those community members are to learn what type of dance is suitable for a specific occasion or use.

Another function of the dance council would be to root out the many dance charlatans who bide in their midst and exist only because parents don't know a good teacher from a bad one. Through those standards of dance excellence which a council would declare by way of its lectures and demonstrations, parents would soon be critical of the dance schools which their children attended on "mother's bridge day"; ultimately, those cheap dance schools which submit a child to all sorts of anatomical distortions and an annual program of such tawdriness that a self- and child-respecting mother would (or should) blush at the sight, would disappear or exist only for the training of incipient burlesque queens.

From the selfish viewpoint, a cam-

OLGA TARASSOVA
SCHOOL OF BALLET
Professionals — Advanced — Intermediate
Personal Attention to Children's Classes
Write for Brochure "D"
141 W. 54th St., New York 19, N. Y. Circle 5-7672

THE SHURMAN SCHOOL
BALLET • CHARACTER • TAP • TEACHERS • PROFESSIONALS • ADULTS • CHILDREN
Staff:
ANDRE EGLEVSKY ANNA ISTOMINA JIMMY DONNELLY
SERGEI ISMAILOFF PETER BIRCH ANNA SCARPOVA
Write: SUNYA SHURMAN CARNEGIE HALL #843, N. Y. C. 19 Circle 6-5935

NATHALIE BRANITZKA formerly Ballet Russe de Monte Carlo
Phone PL 3-9752 or CO 5-3472 — 116 East 59th St., New York City CLASSES DAILY

Celli INSTRUCTOR of the WORLD'S GREAT BALLET DANCERS
1697 Broadway, N. Y. STUDIO 607 Circle 5-7358

Mme. **ANDERSON-IVANTZOVA**
139 W. 56th St., N. Y. C. BALLET SCHOOL COlumbus 5-2520

DANCING MASTERS of AMERICA
INCORPORATED
FRANKLYN OAKLEY, President LEROY H. THAYER, Secretary-Treasurer
1215 Connecticut Avenue, Washington 6, D. C.

Associated Dancing Teachers of Southern California, Club No. 1
5657 West Adams, Los Angeles 16, Calif.
Ernest E. Ryan, Pres.; Margaret E. Ketchum, Sec.

Florida Chapter No. 2
1028 W. Stetson Street, Orlando, Fla.
C. L. Ebsen, Pres.; Edith Royal, Sec

South Texas Chapter No. 3
435 Arlington Street, Houston 8, Texas
Florence Coleman, Pres.; Corinne Henry, Sec.

Dancing Masters of Michigan, Club No. 4
1001 Granger Avenue, Ann Arbor, Mich.
Elaine M. Arndt, Pres.; Jane Caryl Muffat, Sec.

Louisiana Ass'n of Dancing Teachers, Club No. 6
80 Fontainebleau Drive, New Orleans 18, La.
Marie S. Laurent, Pres.; Hazel Nuss, Sec.

Dancing Teachers' Club of Boston, Club No. 7
1126 Boylston Street, Boston 15, Mass.
Lois Gingras, Pres.; Hazel Boone, Sec.

Pittsburgh Chapter No. 10
150 Morewood Ave., E. E. Pittsburgh 13, Pa.
Mamie Barth, Pres.; Karl Heinrich, Sec.

Texas Association Teachers of Dancing, Club No. 11
1403 Prospect, Apt. 1, Houston, Texas
Judith T. Sproule, Pres.; Camille Long, Sec.

Dancing Masters of California, Club No. 13
2309 23rd Ave., Oakland, Calif.
Charley Baker, Pres.; Alice Zwillinger, Sec.

Dancing Masters of North Carolina, Club No. 15
328 Summit Avenue, Anderson, S. C.
Ellen D. Norwood, Pres.; Frances Hart, Sec.

Cleveland and Ohio Dancing Teachers' Association, Club No. 16
1424 E. 112th Street, Cleveland 6, Ohio
LaRue C. Hope, Pres.; Rosetta C. Bondak, Sec.

Washington Chapter No. 17
3813 Veazey St., N.W., Washington 16, D. C.
Mildred Bryan, Pres.; Hazel Richards, Sec.

Heart of America Chapter No. 19
4036 Warwick Blvd., Kansas City, Mo.
Mylrdred Lyons, Pres.; Nell Jane Rogers, Sec.

St. Louis Dancing Teachers' Association, Club No. 21
4909 Devonshire Ave., St. Louis 9, Mo.
Minette Buchmann, Pres.; Doris Heitman, Sec.

Philadelphia Chapter No. 25
510 West 27th Street, Wilmington 276, Del.
Louis A. Crescenta, Pres.; Mildred W. Bryan, Sec.

Teachers interested in joining the Dancing Masters of America write to national headquarters or to the local club secretary

John Lindquist

Jan Veen, Boston's talented dance leader, premieres his "Naragansett Bay" ballet in April.

paign for a national acceptance of dance would, if successful, result in more and better jobs for both performers and teachers. From the point of view of contributing to society, we know that a successful campaign for the fostering of dance in America would result in finer education for our children and a life richer by the addition of a new art appreciation for the adult. Americans are already faced with more slogan bulletins, announcements and other forms of publicity than they can absorb; therefore, the only way to spread abroad the gospel of dance is to become a sort of evangelist or pioneer. Speak your message, find your way into those communities or groups where dance is unknown, and through unity of effort and forthright campaigning fight for its acceptance as an intrinsic part of American education, lift it to a position of leadership in the American theater. I urge dancers in every community to form their councils and to start their campaigns for a better dance, for a universal dance.

Mamoulian

(continued from page 13)

St. James where *Oklahoma!* was on display to the Majestic just across the street where *Carousel* was performing. Both shows were playing to packed, enthusiastic houses, but Mamoulian was less easily satisfied. He noted a number of flaws in the acting, ensemble scenes and such matters as music and costuming. "It is hard to spot some of these things day in and day out," he said in his soft-spoken, accented speech. "First a play loses little, imperceptible things, then more important ones. Now take this number (the clambake scene that opens the second act of *Carousel*). The fishermen are supposed to be wearing dark red shirts of a vigorous color. They are faded to an ineffectual pink, probably because of many cleanings, and so much of the effect of the scene is lost. (This subsequently turned out to have been true.) Plays fade in performance too." Mamoulian described the staging of this particular number, in which the second act curtain goes up to find the entire ensemble lying flat on its back, as a scene that builds vertically, with the company gradually rising higher and higher as the song reaches its climax. A few minutes later, back at the St. James, Mamoulian characterized the *Oklahoma!* number in the second act as one that is treated horizontally, with the principals and ensemble moving from the rear of the stage toward the footlights in the course of the scene.

The next few days were devoted to Mamoulian's putting some of his directorial observations into effect at rehearsals of the two companies. Actors were put through their paces again, and the timing of songs and dance numbers altered in detail. Mamoulian's tall, bespectacled figure was slouched in a chair on the bare stage of the darkened theater as, flanked by two assistants, he watched first the company of *Carousel* go through the entire show without costumes and only a piano accompaniment. Later the procedure was repeated with *Oklahoma!* Mamoulian analyzed each line, movement and pause from behind a haze of cigar smoke, going into the underlying psychology of dialogue and gesture in fine detail and wringing every last bit of effect from a scene. He indicated where performers were falsely anticipating action or dialogue, dragging out an effect, or failing to color a scene sufficiently. One of the principals did not accent a word in a song strongly enough; in another instance the leading lady's hair was not properly dyed; or a movement in a love scene was not precisely right.

During a lull in rehearsals, Mamoulian returned to the subject of dancing and the musical play. "Right now," he said, "musicals are particularly exciting because they represent the development of a popular musical theater in this country. The opera and operetta stem from the European tradition. The musical comedy is American in form, deriving from vaudeville and revues. By giving the musical a legitimate story and three-dimensional characters, we are breathing life into it.

"*Sister Beatrice* was the most radical musical play on which I ever worked, and *Oklahoma!* and *Carousel* do not begin to compare with it in technique. What we need today, in order to produce plays of this type, is a permanent school for dancers and actors where both groups can study both arts. Too much of our acting today is ultra realistic—a sort of kitchen realism, you might say. There is little realism of emotion and feeling. We have actors who can hardly move, who just drop their lines. Once the theater was a place where action and gesture were of the utmost importance. A deaf man should be able to enjoy the theater.

"There is a definite relation between drama and dancing. Just as drama is feeble without movement, so dancing

should tend away from the purely physical—the primitive defiance of gravity—and verge on the drama. Most dancers attempt to build their art vertically, to leap as high into the air as they can. But the greatest obstacle in the path of the dancer is the law of gravitation and the dancer is most pathetic when he struggles with this law. Even when he leaps six feet into the air, it is inadequate compared to the idealized jump. In *Ziegfeld Follies* the impressive thing about Esther Williams' underwater ballet is the absence of the floor. Her body in water is suspended in air, as it were, and the effect

is delightful. But this is an exception. The dancer, for his own good, should build his art horizontally, toward the drama, instead of vertically, toward the physical. You really dance with your head and not with your legs. Muscle is the least important of a dancer's equipment."

Minnelli

(*continued from page* 23)

hearers were apparently all of one of two minds: either it was terrific—or terrible.

As a member of the pitiful but stubborn minority that found it enchanting and as close to ballet as the screen has come, this writer was distressed (but by now not surprised) to learn that Minnelli didn't regard it as very hot stuff himself.

"I was fond of two or three things in it," he conceded, "notably the numbers. But it should have been so much better.

"Ballet has a great future on the screen, but we are only seeing the beginning . . . hints here and there. When choreographers really get started in pictures as they have in the theater, we shall have an effect comparable to that of the theater. But it will not be the same thing at all."

The two essentials, he declared, are "style and a point of view."

"In the theater," he went on, his natural reticence falling away as he warmed to the subject, "you see the orchestra, you see the curtain go up, you see the whole stage at once. Everything there. Everything real.

"At the movies you see nothing—until it appears on the screen. And what you do see is only what the camera has isolated, moment by moment—no more.

"The big problem, then, is how to compensate for the setting in the theater; how to balance the loss of the theater's whole canvas. In other words, everything has to be arranged in a different way to get the same, or a similar, over-all effect.

"That hasn't been done; we haven't a single instance of ballet-on-film that we can hold up as an example—yet. But we will have—when we find a story that is ripe—and right—for it.

"Take *On Your Toes,* with its 'Slaughter on Tenth Avenue' ballet. As a Broadway show it was magnificent; yet when it was transferred almost literally to the screen, it lost everything. The only changes made by the studio were the arbitrary ones that you make whenever you

A costume sketch by Minnelli for his show "At Home Abroad," in which Ethel Waters starred.

transfer a play to pictures — but what came out wasn't the same thing at all.

"Many points in ballet are subtle. When you try to photograph them you run into alternative dangers: you can shoot them as part of the general pattern, in which case they may easily be lost in the confusion; or you can focus down on them—but only at the risk of exaggerating their importance and breaking the continuity of the mise-en-scene."

The question of style, Minnelli contends, is equally important and so far equally unsolved.

"Ballet owes as much to the designer, to decoration, as to the dancers or the music," he said earnestly. "Consider how dependent the original Ballet Russe was on Picasso, Matisse, Rouault and the others. One identifies Picasso, the designer, as inseparably with *The Three-Cornered Hat* as de Falla, the composer. The stage backdrops painted by these artists were an integral part of the whole stylized effect.

"Move the same ballet into a studio, and what happens? The backdrops are replaced by three-dimensional sets. These alone give the ballet a completely different quality from the original—something you don't make up for by moving in the same dancers in the same formations."

Minnelli worked out the ideas and continuity of the dance patterns in *Yolanda* with Eugene Loring, who conceived the actual choreography. For Astaire's dream,

BALLET ACADEMY

For Perfection in Ballet

Classic Russian methods taught to all age groups by a professional faculty

98-120 QUEENS BLVD • FOREST HILLS, N Y
HAVEMEYER 3-4522

Madame Seda

BALLET CLASSES
Monday, Wednesday, Friday
three to six p.m.
Steinway Hall Studio 612
113 West 57th Street, New York City, WA 3-3635

SALVATORE
BALLET
139 West 56th Street N. Y. C. 19

IRENE V. MAYO
school of dance
offers a comprehensive training course in contrasting dance techniques to meet the requirements of *To-day's Theatre* . . .
ballet • modern • dance of India
603 Carnegie Hall Circle 6-9699

Joseph Levinoff
Ballet School
CHILDREN'S BALLET COMPANY
Classes Daily
Ballet • Toe • Character • Spanish
Steinway Hall—113 W. 57th St.—CI 6-3846

VIRGINIA EARLE
teacher of ballet
CLASSES LIMITED TO 8 STUDENTS
146 W. 4th St., N.Y.C. OR 4-0193

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
Special Vocal Arrangements
Stylized Rhythmic Routines
Approved G.I. Bill of Rights
(Male and Female)
CI 5-9467 1697 Broadway Suite 607 N. Y. C.
Leonard Dickerson, Gen. Mgr. CI 5-7358-9

FOLK DANCING IS FUN!
Instruction—Special Offer
to Beginners
DAVID HAHN, Wed. 8-11 p.m.
Arlington Hall, 19 St. Marks Place, N.Y.C.
(8th St., bet. 2nd & 3rd Aves.) OL 2-2740

Katherine Dunham, director
Dunham School of Dance and Theatre
classes for adults & children
registration daily
220 W. 43 St. PE 6-2959

LA MERI
Ethnologic Institute and School of Natya
Hindu — Spanish
and all types of ethnologic dance
Dance Theatre - - - Weekly Performances
"Indo-American Gesture Songs"
"History of the Spanish Dance"
"Bach-Bharata Suite"
110 East 59 St., N.Y.C. Plaza 8-0540

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
108 East 38th Street N. Y. C. LE 2-6044

Bella Reine
Instruction in acting and pantomime
Class or private lessons, midtown studio
For information write
600 W. 113th St., N. Y., 25 Phone CA 8-2240
or SC 4-5449

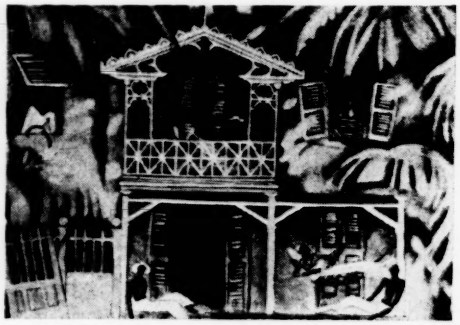
Athalie Lombardi
TEACHER OF SINGING STARS
Radio Stage Screen
MICROPHONE EQUIPPED STUDIOS
COMPLETE VOICE TRAINING
Interview by Appointment CO 5-1344
200 West 57th Street, New York 19, N. Y.

Bori Lakchy
STUDIO HOURS 12-7
PHOTOGRAPHER OF DANCERS
1650 Broadway (at 51st St.), N. Y. Circle 5-9622

which he admits was gratifyingly successful, the director achieved an impression that was "rich and baroque," with gray and increasingly menacing rocks as contrast to the elegant colors of the boys and girls of Astaire's horsey set at play.

However, Minnelli added deprecatingly, it was unfair to illustrate a point with one of his own numbers. The point—that the films must find a compromise, a meeting place, between realism and fantasy—will never be reached by letting dancers perform stylized movements against unstylized background, or vice versa. "Today the screen is realistic," he said, "and you can't turn it into fantasy simply by distorting one or the other."

One compromise that came off, he recalled, was Gene Kelly's memorable caper with his *alter ego* in *Cover Girl*. It occurred at a psychological dramatic moment growing out of the story itself. The



Minnelli's production of "At Home Abroad" on Broadway was designed and costumed by him.

scene — a deserted street of stores and warehouses and lampposts—was exactly in keeping with Kelly's mood of mournful desperation.

"The Broadway convention is to slip gradually from story into dance—a convention now widely accepted. We shall have to work out a comparable technique for pictures—something better than the dream or subconscious business that has plagued every other musical since *Lady in the Dark*. Sometimes I think we were nearer the answer 15 years ago, in the Lubitsch operettas with Chevalier and MacDonald, or in *Love Me Tonight*, which Rouben Mamoulian directed with the same stars in 1932. *Love Me Tonight* wasn't strictly dance; but it *does* demonstrate what I mean about a smooth transition from story into music.

"Stories will have to be written to make that transition plausible. We can't go on endlessly repeating the same asinine formula about show business, with singing and dancing done on a stage, or the light comedy-drama in which Crosby

(continued on page 50)

"ACROBATICS"
Routines a specialty. Placement for qualified graduates.
JOE PRICE CO 5-8680
1697 Broadway Suite 302 N. Y. C.

DONALD SAWYER
SCHOOL OF BALLROOM AND TAP DANCING
Write for list of teacher's notes.
637 Madison Ave. PL. 3-8639 New York 22, N. Y.

LOU WILLS
SCHOOL OF ACROBATICS
CLASSES DAILY
Private by Appointment
1658 B'way, N. Y. Room 608 CO 5-9752

Joe Mann
DISTINCTIVE
DANCE ROUTINES
150 West 46th Street New York City
Studio 202 BR 9-5399

ORLANDO
ORIGINATOR OF ROUTINES FOR PROFESSIONALS
BALLROOM & LATIN-AMERICAN EXHIBITION DANCE ROUTINES A SPECIALTY
117 West 47th Street New York

The Art of Terpsichore
by Maestro Luigi Albertieri
This famous book, formerly $15.00 now offered for a limited time only at
$5.00
A. Albertieri 617 West 152nd St. N.Y.C. 31

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 520 W. 34 St., New York 1, N. Y.

DANCE STUDENTS
buy this Ballet Technique Book
Contains barre work: 57 ballet steps, with French terms — English definitions. Also how to execute each step, 44 illus. PRICE $2.25
Send Money Order
GLADYS HIGHT SCHOOL OF DANCING
159 No. Michigan Avenue Chicago 1, Ill.

Dance REVIEWS

BALLET Russe de Monte Carlo opened the spring season on February 17 at the City Center with the white ballet, *Les Sylphides,* the revival of *Baiser de La Fee* and the favorite *Gaite Parisienne.*

Baiser de la Fee, with Danilova, Tallchief and Franklin in the leading roles, is a Balanchine ballet to the Tchaikowsky-inspired music of Stravinsky; the composer conducted the orchestra at the premiere. The fantastic fairy tale is given an earth-bound treatment, and turns out rather risible. Maria Tallchief is intensely dramatic as the Fairy, possessing the only real scenes that contribute to the development of the plot. Danilova is seen too briefly in the role of the Bride, and Franklin does his best with the colorless role of the doomed hero. Marie-Jeanne has the best pure dancing to do, which she finishes off with customary brilliance.

Although *Baiser de la Fee* is a tale from Andersen, put into a Russian setting to Russian music, Alice Halicka's costumes are undeniably Tyrolean and Balanchine's choreography for the group is Swiss folk.

Gaite was never better: Danilova and Franklin danced with confidence and charm; Tallchief brought down the house with her Lady in Green in the finale; Goddard was a beautiful Flower-Seller and Danielian's Peruvian was again sparkling.

The orchestra played the *Les Sylphides* music as though it had seen the score for the first time: the music was hesitant, dragged-out for the solos and contrarily sped up during the work of the corps and the usually lovely pas de deux. Krassovska was called upon to double for Julia Horvath (who did not appear because of a sprained ankle), besides dancing her own variations. Danielian turned in the one perfect performance, despite the too-slow music, showing his control, easy coordination and fine line.

Night Shadow, the new ballet by Balanchine, to Vittorio Rieti's music and costumed by Dorothea Tanning, is not a particularly solid piece. The dances, as such, are light and spasmodic, while lengthy, exaggerated pantomime serves to interpret what little plot there is. Miss Tanning's costumes certainly do not beckon ballet steps: they are top-heavy with three- and four-foot high surrealist headdresses.

Tallchief, as the Coquette, and Magallanes, as the poet, execute a tango worthy of an engagement at the Rainbow Room. Divertissements are dispensed with in the "masked ball" scene: a pastoral Shepherd's Dance, Boris and Lindgren in a spirited and efficient Blackamoor Dance, Marie-Jeanne as a Harlequin whose sure-footed variation is spoiled by the grotesque clowning written into the part; and a Hoop Dance reminiscent of *Judgment of Paris.* Danilova, the sleep-walking wife, is on pointes every minute on stage, steadily doing bourrées, as Magallanes pushes her from stage right to stage left and back again (a concededly popular conception of the treatment of sleep-walkers).

The ballet is scarcely credible in its present form; it lacks definitiveness in both dance and drama, and unfortunately neither the music nor the costumes is strong enough in itself to redeem it.

The long-awaited *Raymonda,* the three-act classical ballet set to Glazounov's music, with choreography by Danilova and Balanchine (after Petipa) and with decor by Alexandre Benois, is a sample of what ballet in America could be—if there were money enough and dancers enough in one company to produce it in the truly grand manner. The ballet is a series of divertissements to tell the simple story of *Raymonda* (Alexandra Danilova) and her betrothed, Jean de Brienne (Nicholas Magallanes), who returns from a Crusade just in time to prevent her from being carried off by a Saracen chief (Nikita Talin).

Raymonda asks for a great stage, a company of at least a hundred; the glorious sweep and motion of choreography written for a corps of more than thirty dancers is lost when done by a line of eight girls. The second-act Saracen scene and the third-act Czardas are "spectacle" material; when scaled down to accommodate a small company, they are slight. *Raymonda* calls for a glittering, color-rich, fairy tale treatment. But the settings are stiff in design, almost mute in color; they certainly do not look new. Except for Danilova's exquisite tutus and the long white ballet skirts for the corps in the first act, the costumes are pale in color and fabric, ungainly in their authentic period style.

Despite poor production, *Raymonda* is fine dancing, performed by the whole company in a high standard throughout the ballet. Danilova's personal sparkle and technical brilliance illuminate every scene; she is at home both in the classical phrases retained from the Petipa choreog-

(continued on page 57)

British Combine Photos, Ltd.

Soloists of the Sadler's Wells Ballet cross the stage in grand jetes in this shot of "The Sleeping Beauty," seen at the re-opening of the Royal Opera House, Covent Garden, Feb. 20.

AMERICA'S GREATEST THEATRICAL DEPARTMENT STORE

HEADQUARTERS FOR
FOOTLIGHT FABRICS

National Distributors of DeLuco Dance Footwear

Rehearsal Wear • Accessories

Baum's
INCORPORATED
106-114 S. 11th ST.
PHILADELPHIA, PENNA.

COSTUME FABRICS

For Your Recital
use
STROBLITE

Luminous Costume Effects
THAT GLOW IN THE DARK!
STROBLITE CO. 35 W. 52nd St., New York
Dept. D

"America's Finest"
Selva
DANCE FOOTWEAR
N. Y. • 1607 Broadway
Newark • 4 Warren Street

Featuring the Only
NOI-Z-LESS TOE SHOE
WRITE FOR CATALOG
BEN & SALLY
DANCE FOOTWEAR
318 W. 46th St., N. Y. C.

DARRELL'S KIDDIE SONGS
"When Pat Rooney Steps" — "Wouldja"
40c each
List E 93-13 Liberty Ave., Ozone Park, N. Y.

Minnelli

(continued from page 48)

sings because he is Crosby and people know Crosby sings."

The day is coming, Minnelli warned, when movie fans will demand unadulterated cinematic equivalents of the *Carousels* and *Oklahomas!* they loved in the theater. America has never been as "tremendously" dance-conscious as now, and the Broadway stage has done much to popularize the medium. "Thanks to Agnes de Mille, Eugene Loring, Jerome Robbins and a few others," he declared, "ballet is no longer the coldly classical proposition it was. They have given expression to a familiar American idiom, made it a living thing that Americans can put themselves into."

At 39, Vincente Minnelli is considered one of the best directorial bets and one of the fastest-rising. Technically he may be likened in decor to Mitchell Leisen, in detail to Alfred Hitchcock, and in "dolly shots" to Edmund Goulding. More than these, he has sensitiveness, exquisite taste and what is rapidly becoming known as "the Minnelli touch" — this being the noblest tribute, and also probably the most typically inarticulate, that Hollywood can pay anyone in his craft.

That "touch," its originator defines as an "offbeat" and describes as an aural or visual ad-lib that doesn't look studied—like the intrusive deadpan who sat behind Judy Garland and Bob Walker in the cafeteria of *The Clock,* sabotaging young love. "It's the little commonplace things that can make tragedy overwhelming,"

M-G-M
Extravagant setting for Bremer and Astaire in "Ziegfeld Follies," a Minnelli production.

he hazards shrewdly.

At M-G-M, where production was held up long enough for these opinions to be collected, Minnelli was directing Katharine Hepburn and Robert Taylor in *You Were There*, a romance with a touch of mystery. Directing, as he assured me, with an open mind; for he has a horror of adopting any one technique as his own, preferring to tackle each new theme from that adjustable point of view he champions so intelligently.

Unofficially, too, he supervised the staging of *Look for the Silver Lining, Sunny*, and *Who?*, as sung in *Till the Clouds Roll By* by his favorite actress, Judy Garland. Judy is also his wife; and now there is still another Minnelli touch—Liza Minnelli born last month.

Met

(*continued from page* 21)

and was many more times than twice the trouble. Today there are twenty-four girls and twelve boys. Fewer people do not mean fewer troubles, however. This season, a performance of *La Gioconda* was scheduled at a time when the 'flu epidemic kept two of the twenty-four ballet girls at home. "After all," Miss Harding told director Edward Johnson, "I can't put on the 'Dance of the Hours' in Daylight Saving Time!"

Boris Romanoff is the new choreographer, returning to the Metropolitan after past seasons. Romanoff's choreography is represented among the leading ballet repertories, but his first love is opera ballet, and his several years' work at La Scala in Milan is recognized as an important contribution in the development of opera ballet. At the Met, he has been content to make only slight revisions in traditional choreography.

Ballet master Edward Caton's duties include supervision of all rehearsals and the teaching of the choreography set by "Maestro" Romanoff. Caton, American-born but still speaking English with a Russian accent after his travels and associations, is the creator of the successful ballet *Sebastian* for Ballet International, and has also dabbled in Broadway shows, where he was never happy. Caton is such an opera enthusiast that he attends nearly every performance, browsing around the house and appearing on stage in a number of mute roles. He is likely to pop up anywhere in an opera: he may be a deaf servant in *Barber of Seville*, a gardener in *Marriage of Figaro*, an "Arlecchino dentista" in the first act furlana of *La Gioconda*. His most famous appearance this season is in *Rosenkavalier* as a wigmaker, in side-splitting pantomime.

Working closely with the triumvirate is Margaret Curtis, instructor of the ballet school, from which many dancers are graduated into the ranks of the Met corps de ballet. The school is also a source for little angels, dwarves, elves, cupids, pages and other characters who form a part of the magic of opera. Supernumeraries are recruited from the school to afford the budding ballerinas actual stage experience amid the spectacles of the Met.

Earl Leaf

Expert Marina Svetlova, prima ballerina of the Met, strikes a pose from "La Traviata."

Lurid tales have been told of the combats between conductors or stage directors and the ballet personnel, of small demons in *Mefistofele* losing seats of their tights, of dancers in *Carmen* forced to improvise for pages of music because of a temperamental prima donna, of "accidents" to singers, of the age-old battle for stage space between chorus and ballet, and of the time the *Tannhaüser* Bacchanale resulted in a disorderly rout when a line of ballet girls became muddled, only to have reviews of the next day comment on the "improved version"!

Marina Svetlova, in her third season as prima ballerina of the Met, was formerly with the Ballet Russe. She is ably supported by Leon Varkas of the Mordkin Ballet. Ana Ricarda and Joseph Carmassi are the second line pair and the other featured soloists are Aurelia Gilmore, Irene Hawthorne, Natasha Tzvetcova, Elissa Minet, Alice Temkin, Peggy Smithers, Ilona Murai, Lola Michel,

MAURICE BARON
Formerly Composer of Radio City Music Hall
DISTINCTIVE BALLET MUSIC
COMPOSED - ADAPTED - ORCHESTRATED
8 W. 45th St. New York 19 MU 2-7471

Mme. Dorothy DuPerow
expert training in
Scientific Ports de Bras
with their artistic application
to the Ballet steps.
Studio: Union Street, Clinton, Massachusetts

Bronislava
NIJINSKA
Hollywood Ballet Studio
Daily Classes
ARTHUR PRINCE STUDIOS — Los Angeles 36
855 South La Brea WYoming 2323

DANCES
Choreographed by
EDNA LUCILE BAUM
Send for Catalog
119 No. Clark St. Chicago 2, Ill.

GLADYS HIGHT
School of Dancing
1946 Teachers Course Dance Material
Now on sale. All types of routines.
Special rate: 10 for $5.00. Single $1 each
Send for Dance List
159 No. Michigan Ave. Chicago 1, Ill.

janet — "Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines.
catalog for postage
janet studio springfield, Ill.

NICHOLAS TSOUKALAS
Master Teacher of
GREEK CLASSIC BALLET, MODERN, CHARACTER and SPANISH DANCING
New enlarged studios. Open all year.
11332 Woodward Ave., DETROIT 2, Mich.
Illustrated Castanet Course, by mail, $3.00

CARMEN LA ROSA
Home Course in Ballet & Toe Dancing
Book for Beginners
Price $1.00
Carnegie Hall, Studio 825, New York City 19

KAMIN DANCE BOOKSHOP
NEW BALLET BOOKS FROM PARIS
1365 - 6th Ave. at 55th St., New York, CI 5-7955

Order Now for your coming Recital

(Supplies limited and running low)

JEWEL CLOTH • SATINS • TAFFETAS
NETS • TRIMMINGS • TARLETANS
SPARKLE FABRICS

Also marabou, ostrich marabou, spangle trimmings, loose spangles, sparkle tapes and many other novelty trimmings; also novelty printed satins.

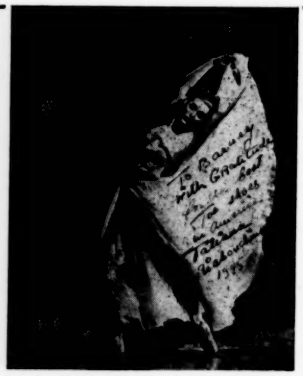
Available in a variety of colors

We invite inquiries from all new schools and also teachers planning dance reviews for the coming season.

An excellent range of materials now on hand for the early comer. Don't put off ordering if you want your share. Send us your order at once!

Booklet containing over 150 costume ideas for which patterns are available will be mailed gratis. Please send inquiries on business stationery.

ASSOCIATED FABRICS COMPANY
Dance Fabrics Division
1600 Broadway New York 19, N. Y.



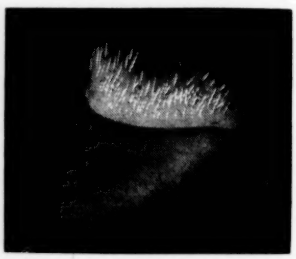
Tatiana Riabouchinska
SHOES by BARNEY

DANCING FOOTWEAR & THEATRICAL SHOES
in LEADING PRODUCTIONS this season:

"ARE YOU WITH IT?"
"BILLION DOLLAR BABY"
"LAFFING ROOM ONLY"
"HAMLET"
"LUTE SONG"
"THE RED MILL"
"THE WOULD-BE GENTLEMAN"

The Leaders choose BARNEY'S SHOES
247 West 42nd St., New York 18 — TROXELL'S, 6061 Hollywood Blvd., HOLLYWOOD, CAL.

USED BY ALL
BALLET DANCERS



SIZES: SMALL #3, MED. #2, LARGE #1

PRICE
$5.50 per DOZEN PAIRS

BALLET–TOE

THE FINEST WHITE BUNNY FUR PAD

"Comfort in Dancing"

FITS SNUGLY — EASES THE TOES

Largest Manufacturers in the U. S.

BALLET-TOE
200 West 34th Street New York 1, N. Y.

Lorraine Ammerman, William Sarazen, Robert Armstrong and James Nygren.

Opera ballet in America, as demonstrated by the Metropolitan, is improving. Men like Caton are working actively toward a broader responsibility of opera ballets, toward greater recognition of their importance in performance. One quality characterizes all those connected with opera ballet: a deep-rooted love for the magnificence which is opera in all its traditional splendor.

Fantastic

(*continued from page* 38)

Up to then, his cafe had been strictly a juke box joint. Arthur Argyries, who booked the show, presented each of the line of girls to the cafe owner, who beamed with pleasure. Then the owner told the girls, "Now run upstairs, girls, to your rooms, and put on your night gowns. And come back for the first show."

The girls were shocked, and their booker hurried to explain, "But these girls are *dancers,* not floozies. They don't wear night gowns while the customers are looking . . ."

The owner insisted, "If they don't wear night gowns, I don't want them!"

Just as the horrified girls were getting ready to call the police, it dawned on them that the cafe owner really meant *evening gowns.*

* * *

Charlie Mosconi, once of the famous dancing Mosconi Family, was looking into rehearsals during his regime as vaudeville director of the Federal Theatre Project. When he walked into a rehearsal of a group of grim, black-clad, barefooted, angular-styled modern dancers, he was stunned.

"What are those dames doing without shoes?" he demanded to know. "And black dresses—are they widows? . . ." He was told they were modern dancers. But Mosconi was still amazed. "Dancers always wear shoes," he shouted. "Them dames *must* be phonies."

* * *

Like everybody else, ballroom dancers Mario and Floria are looking for an apartment. The other day they met Tony DeMarco, who asked what's new? Mario and Floria said, "Looks like we've got the Paramount."

"Paramount Hotel?" gasped Tony. "No," Mario and Floria admitted sadly, "Paramount Theater."

Nights Out

(*continued from page* 39)

he deserted them to catch his breath. We most definitely recommend the Carnival, where Milton Berle gives a laugh no rest, stalking it like a desperate bird dog and shaking it out of all it possesses.

There are a number of other folk on the same bill with Milton, but they can expect little newspaper space in critiques of the show. This should be a good lesson for their agents.

Persian Room

Renee and Tony DeMarco announced their professional parting a season or two ago. At that time, most of us rubbed our palms together with more than a sly relish. Now we were going to find out, once and for all, just who was the real talent in *that* act. This past month, the whole thing came to a head. Renee and Tony were thrust into direct competition, the lady at the Copacabana and the swarthy Tony at the Persian Room, with his new partner. At the time this report was filed, we had not yet gotten around to watching Renee, but the reports were glowing enough. The Persian Room DeMarco we *did* get to and he is as superb as ever. Whether dancing to Cole Porter's *Begin the Beguine,* executing a samba, or tripping around the narrow

(*continued on page* 55)

Earl Leaf

Greb and Lober, recently at the Embassy Club, are specialists in burlesquing the classics.

TEACHERS

WE CONGRATULATE YOU!

Right now shortages of materials are more acute than at any time during the war. Teachers now preparing for their summer recitals know this full well. We congratulate you on your creative ability to make much of little.

•

But it's always darkest before the storm breaks.

•

We at Capezio are doing everything in our power to solve your shoe problems. As priority orders decrease and production increases with materials more readily available, there will be more of the famous Capezio dance footwear, the overwhelming choice of the profession.

•

Write to Dept. D-446 for complete catalogue

CAPEZIO

A new creation for ballet

Eafim Geersh Ballet Schools

Barre Exercise Records

Set of two master un-breakable discs — $10
12 inches, 4 sides, printed supplement

Send remittance to:

E. GEERSH

3200 Coney Island Ave. Brooklyn, N. Y.

"THE FOLK DANCER"

A Magazine for Teachers, Recreation Leaders, Folk Dancers, Research Workers, Etc.

Contains music and dance instructions for dances of many lands, program material, book and record reviews, material on folk costumes, customs, history, illustrations, pictures.

$1.50 yearly subscription

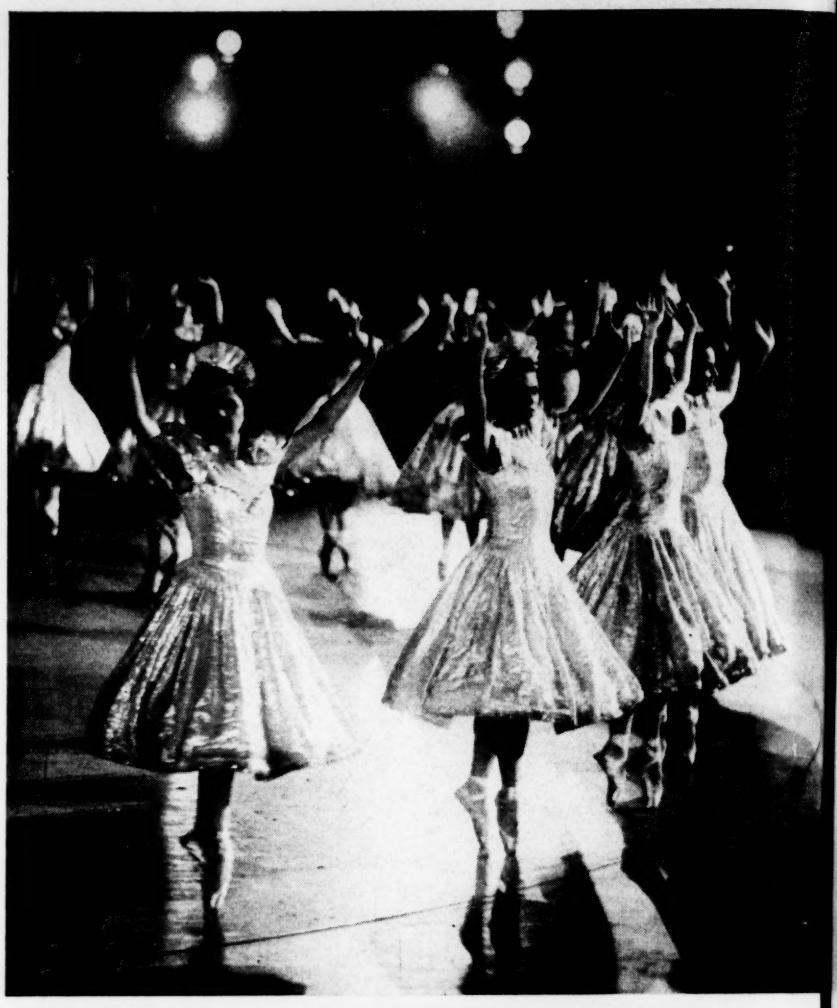
P. O. Box 201, Flushing, L. I., N. Y.

DANCE TEACHERS . . . make it easy for new pupils to locate your school by listing it in our SCHOOL DIRECTORY . . . Only $10.00 annually to subscribers . . . . See inside back cover.

The Man Behind the Spotlight

lighting the Music Hall is Eugene Braun's business

"LIGHTING effects by Eugene Braun"—that line in the program of the Radio City Music Hall covers a multitude of mechanical matters. Braun and his 32-man crew light a stage 144 feet wide, 60 feet high and 66 feet deep. To accomplish this, they use approximately $200,000 worth of equipment, including 120 spotlights and a battery of 150-ampere arcs, including four in the ceiling, six on the stage for cross-lighting, and sixteen in booths 250 feet from the stage. The lighting switchboard at the Music Hall is studded with 4,305 small varicolored handles, which control a total of 25,000 light bulbs. Also among Braun's knickknacks are 20,000 color frames covering 42 different colors. Greer Garson may be the queen of the Music Hall, but Braun—with his lamps—is its Aladdin.



Plaza floor to the always beguiling *Tea for Two,* this fifty-percent-new DeMarco team is wonderful to watch. The assemblage that night could not get enough of them, forcing Tony to make modest little speeches of appreciation. How he manages them without gasping for breath, after six or seven taxing routines, is beyond us. He seems to have no end of smoothness.

Incidentally, the next time on the floor, ask your bandleader to play Gershwin's *Love Is Sweeping the Country,* and try dancing to its intricate beats. You'll appreciate the DeMarcos all the more. Ted Straeter is to be commended. His explanatory announcements are so unobtrusive, you can hardly call him an emcee. And his interpretation of the much overworked *Symphony* makes that item less of a bore than you'd think possible. They have a first-rate attraction at the Plaza, and we advise you to hurry there.

Iridium Room

There are several ice shows in town at the moment. One of the better ones, we presume, is that offered at the St. Regis Iridium Room. There a pan of ice is pushed out at twelve and a few skaters put on a diversion so quietly and modestly you don't mind it at all, even if you have no passion for dance steps on frozen water. The routines are standard—the Hans Brinker sort of thing, the boy and girl flirtation, the Adagio, the DeBussy item. George Arnold, Alice Farrar, Bob and Peggy White are attractively costumed, and dash about nicely. One suggestion, however: somebody should inform the man responsible for the Iridium Room's after-show dance music that a half hour or so of consecutive Strauss waltzes can get terribly monotonous.

Latin Quarter

We dropped around to the Latin Quarter before the Slate Brothers were added to the current bill. Their addition does not alter its format too much. The show is, as it always was, big, florid and noisy. What with the Slates, Arthur Lee Simpkins, Ann Corio, a few dozen assorted chorus boys and girls, and the acrobatic quartet known as The Four Morroccans, it employs almost as many people as does a sumptuous Broadway musical comedy, and it seems to be the entertaining equal of a few we could name. When we visited there a few weeks ago, a comedian named Harry Savoy was current. He will not be present when you go now, so we will fill you in with a few of his jokes, to wit: "We had a bouncing baby at our house last week. We don't know whether it's a boy or a girl—it hasn't stopped bouncing yet." Also: "The management here has insured Ann Corio's legs for a million dollars. Last night, I almost had my hands on a fortune!" All of this should bring you up to date.

Blue Angel

Let's not close out the books without one quick comment on Mildred Bailey at the Blue Angel. If you have never liked her, don't bother. If you think, as we do, that she is easily the finest ballad and rhythm stylist of her sex, then run right over. She's at the top of her form.

Primus

(*continued from page* 31)

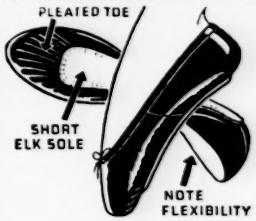
"My parents taught me not to indict the whole white group if one white person discriminated against me. It was a valuable lesson. In 1944 I made my first trip down South to see what it was all about. I had done dances about sharecroppers and lynchings without ever having been close to such things. I went to live with sharecroppers in Georgia, Alabama and South Carolina. I came back with a vitamin deficiency — a big dinner in such homes would consist of one-quarter of an ear of corn, the worst part of a piece of chicken, and some peas. After travelling through the South I felt licked—I had an absolute hollowness in me for months. The moss on the trees was the whole symbolism of the South.

"But I did not come back feeling bitter. I couldn't hate anyone. It was a pathetic scene, both sides swallowed by fear of one another. Everything looked ugly to me there—the Negroes because of their hunger and feeling of inferiority, the whites because of their fear and hunger. It was not until some time after returning from the South that I began to recall certain isolated incidents. There was the time in Birmingham that I bumped into a white woman as I was passing a five and ten cent store. My instinctive reaction was to bridle with animosity. But the woman said simply, 'Excuse me.' I remembered that later. And the time I started to faint in a Jim Crow bus and a white man got up to give me his seat.

"I began to correspond with people in the South. I visited the South again. I danced at schools and churches. I discovered that people there were thinking about these problems—that a thinking person was a big person down there. I realized that there is hope, that these problems will be solved—and solved there. I discovered

BALLET AND TOE SHOES

FOR IMMEDIATE DELIVERY



BLACK or WHITE KID $2.25

TOE SHOES
Pink panne satin, suede toe, Ribbons Free $4.95

BAREFOOT SANDAL
Tan, Black or White suede Elk soles $1.25

Also a complete line of accessories. Leotards, tights, batons, and belts.

LASTEX MESH-OPERA HOSE
Black, Suntan, & White ... $4.95
Opera Hose Garter Belt ... $2.50

WRITE FOR CATALOGUE

Herbet THEATRICAL SHOE CO.

1674 Broadway, New York 19, N. Y.

BACK ISSUES!

For a complete reference file on dance and dancers, back numbers of *American Dancer* and *Dance* are still available.

American Dancer from June 1927 to January 1940; *Dance* from June 1937 to present date. Some numbers out of stock.

Any copy 25c

Send order, with money, to DANCE, 520 W. 34th St., New York 1

COSTUMES
Made to Order for DANCE & All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

Walter E. Owen *photographer*
58 W. 57th By appointment CO 5-0550

Earl Leaf

Professional artists of Port-au-Prince, Haiti, dance authentic Voodoo rituals for visitors.

material in the South for dances. I found certain rhythms, patterns, incantations, songs, all allied to African culture. I found a well of culture, and hope and belief. I want to return to the South again with a cameraman and do a book.

"This brings me back to anthropology. Anthropology is closely related to the dance—and to life. I would like to see it taught in all public schools. Teachers should know it, for teachers are the hope for the future. I want to study and learn all I can, so that someday when I have danced all I physically can — for it is strenuous work—I will have a reserve of knowledge which can be of use. I would like to do a great deal of lecturing in the future, in conjunction with my dancing, and I am now taking speech lessons.

"The barriers—segregation—must be broken down. Take *Show Boat,* for instance. In 1927, *Show Boat* was right in pace with America and its thinking about the Negro. Today it lags decades behind the progress of the Negro. The issue that is brought up in the play about the Negro is evaded and handled in shallow terms of musical comedy. Even in the dances, with the exception of one number, Negroes are segregated from whites on the stage. I took this up with Helen Tamiris, and she said that it had to be so because it was true to life on the Mississippi. Or take Kenneth Spencer. When I first heard him sing *Ol' Man River,* I suddenly realized the strength and pathos of the song—for it is a song of protest, and we have forgotten that."

Miss Primus will leave *Show Boat* in June to do research work and creative work during the summer. She feels that too long a sojourn in a Broadway musical makes for creative isolation. She would like to do movies because she feels that she can reach a wider audience that way, but she will not appear in a picture unless it is constructive and progressive in its treatment of minorities.

"Sometimes you feel kind of licked," she says, "but because you have a long-range plan you carry on. And there are lots of things that help. A Russian ballerina wrote and asked me to correspond with her. Groups sometimes write me to find out what I think about Picasso or Gershwin. It takes you right out of the rut of the dance. For what, after all, is the dance? It is not something precious that should be limited to a high-priced theater or concert stage. It should be done in halls where people meet and at small entertainments and even in homes—everywhere and anywhere."

Pearl Primus came to the dance because the world denied her a chance at her chosen profession. Now, through the dance, she is establishing wider and deeper relationships with the world about her, moving sure-footed toward an ultimate, all-important objective.

EZRA GOODMAN

Jones

(continued from page 19)

of the drama. But where are your fabulous people when they have to perform in front of a lot of apes on bicycles wearing wedding veils?

"Perhaps I have been spoiled. After my first success, I never saw the seamy side of the theater. I was fortunate to have worked with Arthur Hopkins for fifteen years, and with John Barrymore, both of them great contemporary figures of the stage. The theater was perfect for me then. I lived in a protective and creative atmosphere. I knew and saw the notable figures of that time—Sarah Bernhardt and all the others—a great era of great individuals. That era seems to have ended all at once. Today Mei Lan-Fan is one of the few great personalities and artists we have left. Garbo is another—she is the only real artist in motion pictures. You might say that we are now experiencing a depression in the theater. I am afraid that my generation, which is in power in the theater now, hasn't done well by it. But I know that depression must come to an end soon. Something remarkable will emerge before long on the part of the youngsters coming up in the theater."

Choreographers

(continued from page 27)

produced *On Stage!,* which is one of the most popular of the new ballets. It is a story ballet, though it has a ballet within the ballet that is pure dancing. The frame, however, shows Kidd's approach and attitude to ballet: the creation of characters for a dramatic situation rather than for pure dance.

Kidd's avowed concern is for dramatic relationships and human emotions on a broad theater canvas. Dance is merely the choreographer's medium for expressing himself in the theater; it is not an end in itself. Subject matter must have human qualities. In his method of working, Kidd also differs from the school from which he derives. His *story* is paramount. First he clarifies its dramatic values, then he works it out in dance form.

Bolender, Taras, Kidd—their next ballets may prove the thesis of a school of choreography all wrong, but it is good to record three new names that signify talent and achievement in dance.

Scott

(*continued from page* 36)

"I liked working on *Lute Song*," Scott says, smiling slowly. "In fact, I like working." He composes at the piano, and his music is recorded and taken down in dictation simultaneously. He can stop the wire recorder at any time, play back the notes, and enlarge upon a particularly catchy theme. These bits and snatches of composing are valuable files for a prolific writer like Scott, and he keeps them on hand for ready reference—an indication that, besides being a recognized musician, he is a born business man, and likes it. He has two thriving concerns, and is embarking upon a third: bringing out his own recordings.

Reviews

(*continued from page* 49)

raphy and in the modern Balanchine work. Her Czardas, on toe, is singularly dramatic and precise. Magallanes is not a strong dramatic performer but does very well indeed in the last act's dancing; Talin's lecherous Saracen is played to the hilt and enjoys what is probably the goriest death in ballet history; the role of his favorite slave is a more restrained, con-

vincing characterization Danielian adds to his record of fine artistic development; each variation is consistently good: Marie-Jeanne, Tallchief, Boris, Tyven, Goddard and Lindgren.

There are thrilling moments in *Raymonda*—the easy, flowing work of the corps in the first act, the rhythm-paced variation for male dancers Talin, Magallanes, Lindgren and Bolender in the last act—but the Ballet Russe and America have missed an opportunity to show us the excitement of everything that ballet really is.

R. W.

Ballet Russe Highlights

In its six performances Massine's Highlights did well on the stage, at the box-office and in the daily press. Massine, though he first met with some rebuffs, is proving that ballet dancing can be presented on a high artistic level in forms shorter than the full-length ballet.

New numbers included in the present tour are the *Scherzo* from Tchaikowsky's Fourth Symphony and *Strange Sarabande* to music by Handel. The first is a beautifully composed number in Massine's

"symphonic manner" danced by Hightower, Istomina and Komarova. The second is a highly original eighteen-minute ballet based on Brueghel's painting *The Blind*. It starts as a motley line of beggars in rags and putty noses who dance, almosts happily, in single file, secure in their contact with one another. When a character loses touch with the rest there is an uneasiness at being alone in the world. There are a number of solo bits of which Lazovsky's minuet is outstanding. *Strange Sarabande* is more than original. It is startling and moving.

Balanchine has choreographed a new *Hobo Dance* which Lazovsky dances with his usual friendly ease. The music is by Auric and we suspect this is the Vagabond Dance from *Concurrence* that Woizikovsky and later Shabelevsky made famous.

Igor Youskevitch's appearance with Highlights show him to be worth all the raves he always gets. Rosella Hightower is doing some of the most brilliant ballet dancing of this or any season. Anna Istomina's beautiful soft qualities and quickness are much appreciated. Bettina Rosay is a valuable addition to the troupe.

A. B.

The Sleeping Beauty, presented by the Sadler's Wells Ballet at the Royal Opera House, Covent Garden, London.

Considering the present level of prices, expenditure on this *Sleeping Beauty* must, one feels, have been almost on the scale of Diaghileff's 1921 production. Oliver Messel has wisely not attempted Bakstian grandeur but has relied rather on sparkle and radiant colours which do not weigh down the young company. On the whole, the dancers respond well to the heavy demands such an ambitious production makes upon them.

The revelation of the whole production, however, was Violetta Prokhorova's debut in this country in the Blue Bird pas de deux. This Soviet dancer is of a quality which (outside Russia) is rare in the world today. Her technique is so perfectly assimilated that one gets the impression that she has forgotten more than most dancers ever know, while the Soviet system obviously pays far greater attention to the use of the torso and shoulders and to great extension of line. Prokhorova's attitude and developée a la seconde are miracles of movement and she clothes her whole performance in such artistry that it is really an insult to talk about technique at all in connection with it.

M. C.

Angna Enters demonstrated, in her YMHA concert on February 10, her versatility as an artist of the theater. Miss Enters is always striking—to the senses, to the imagination—whether she depicts an episode from our own experience or one from the pages of history. Her dance-mimes are in complete rapport with the audience, aided by few but well-chosen props and costumes which are accurate in every detail.

She is a master at evoking any period, creating a character, building and sustaining a mood. In *Queen of Heaven,* all the rich canvasses of the Raphael and Michelangelo madonnas come to life; in *Dilly-Dally,* the surrealist school of painting is good-humoredly ridiculed (to the musical accompaniment of *Ah, Sweet Mystery of Life,* whose notes have been deliberately inverted and piled on top of one another); *Balletomane-Connoisseur* is the show-off of ballet posturings and elegant mannerisms; the sketches *Auto Da Fe, Pavana* and *Boy Cardinal* are dramatic, knowingly-realized portraits from a violent and decadent Spain of the 15th and 16th centuries.

A favorite number will always be *Piano Music No. 4-Commencement,* for Miss Enters here enacts someone we have all known at one time or another: the student who plays her "piece" at graduation exercises. The spectator shares the girl graduate's nervousness and plays the music right with her, fumbling through the difficult phrases and confidently racing the tempo at the easy parts that have obviously had more practice. In her final number, *Artist's Life,* Miss Enters produces a painting and gives it to some lucky person in the front row.

The competent Kenneth Yost is at the piano.

R. W.

★

For the newest news . . . and down-to-earth reporting on the stars . . . for bulletins on Broadway and the ballet . . . for profiles, personalities and pictures . . . for intimate stories and gossip read DANCE, the magazine of Stage, Screen and Night Life

Subscription One Year (12 Issues) $3

DANCE 520 W. 34 ST., NEW YORK 1, N. Y.

Enter my subscription to DANCE to start with the next issue.

☐ $3 Herewith ☐ Send Bill

NAME .....

ADDRESS .....

CITY ..... **ZONE** ..... **STATE** .....

Who's Who

PHILIP K. SCHEUER is motion picture critic of the Los Angeles *Times* and a frequent contributor to the national magazines.

ERNEST LEHMAN writes short stories for *Collier's, Esquire, Liberty* and other publications. He recently sold an original screenplay, *Silver Creek, New York* to Republic Pictures. He is working on a novel.

PAUL DENIS has been a theatrical reporter for nineteen years and is now in the amusement department of the New York *Post*. He is the author of *Careers in Show Business,* to be published by E. P. Dutton.

SID GARFIELD has written comedy material for Bob Hope and is the author of numerous radio scripts.

WALTER TERRY, recently discharged from overseas service, has returned to his post as dance critic on the New York *Herald Tribune*. Before turning to writing, he was a member of Shawn's Men Dancers.

ANN BARZEL, Chicagoan, is an active dance authority in both writing and teaching. A steady contributor to *Dance, Dance Index* and *Dance News,* she owns an imposing dance collection and a large, personally-recorded film library on ballet.

EARL KERKAM, who has been called by critics one of the best American draughtsmen, was born in Washington, D. C., studied in Paris and has had five one-man shows in the United States and one in France.

Footnotes

dancers, critics and some related matters

by Ruthella Wade

During one of her tour engagements dance-humorist Iva Kitchell was drawn into a discussion with a recruit of the modern dance. The tyro was discrediting Miss Kitchell's work as dance because she used facial expression in many of her roles. "In true dance," she told Miss Kitchell, "we don't use the face," to which the artist countered, "If you arbitrarily outlaw some part of the body which does not dance, why not the left leg?" Perhaps we shall yet see arise just such a school of technique. There have been practitioners of the dance without music, without theatrical costuming, without elevation. In one of the oldest dance forms, that of India, there are over one hundred positions for the eyebrows alone.

* * *

Ann Barzel's hobby for collecting choice dance criticisms has recently rewarded her one from a Los Angeles paper that reads, "The superb dancing . . . consisted of all possible variations of pirouettes, 'rond de jambes,' and some extraordinary 'grand plie' and 'demi plie.'" This was a description of *Graziana*. Of *Apollo*, the same writer was inspired to notice that, "It gives Eglevsky an opportunity for athletic variations of the pas and pirouette." Ann wonders if newspapers would dare allow such illiteracy to creep into the baseball write-ups.

Not so long ago, one of the prominent national magazines introduced a dance department, conducted by a writer who was an "authority" on the dance and who had "even taken a few lessons recently to understand the dance a little better." All this comes under the heading of critics getting more critical.

* * *

We have watched tap dancing go through its several stages from folk and recreational form to the individual styles of theater dance. The easy, close-to-the-floor tapwork of Bill Robinson was outmoded at one time by the more energetic buck-and-wing experts, but it is welcome fare today. Eddie "Rochester" Anderson's smooth, rubber-jointed routines have enlivened many a movie. There was a time when speed was the mark of a good tap dancer and artists were rated by the number of sounds they could tap out in a minute. Then the tapper was dated if he didn't spend most of his time in the air; the style leaned heavily on ballet and gave us Astaire, Draper, Tapps, Kelly and now Johnny Coy who, like Vera-Ellen, adds even more with some fast acrobatics. And if you think the day of the hoofer is past, you have only to meet a few of the current night club acts to recognize the old waltz-clog routine, the snappy shuffle-off-to-Buffalo exit.

SCHOOL DIRECTORY

ALABAMA

THE IRENE JONES STUDIO OF DANCE
Ballet—Tap—Ballroom
705 Randolph St., Huntsville, Ala.

ARIZONA

THE DANCE CENTER
Forrest Thornburg, Director
230 E. McDowell Road, Phoenix, Ariz.

SCHWAB SCHOOL OF DANCE
532 North 4th Avenue
Tucson, Arizona

CALIFORNIA

ETTA MARIE CALER STUDIO OF DANCE
Ballet—Tap—Acrobatic—Ballroom
9049 Dicks St., West Hollywood, L. A. 46, Calif.

ALBERT H. LUDWIG STUDIOS OF DANCING
Spanish—Hawaiian—Ballet—Ballroom—Tap
532 Geary Street, San Francisco 2, Calif.

MILTON HILL "Teacher of the Stars"
Screen Style: Tap—Acrobatic—Musical Comedy
1627 N. Cahuenga, Hollywood 28, Cal. Phone HE 5633

RAINBOW-ETIENNE STUDIOS OF DANCE & DRAMA
Ballet—Tap—Choreography—Drama—Placement
1358 N. La Brea, Hollywood 28, Calif. HI-9281

FLORIDA

BETTY BARRETT SCHOOL OF DANCING
Every type of stage and ballroom dancing
1229 E. Las Olas Blvd., Ft. Lauderdale, Fla.

GEORGIA

ATLANTA CIVIC BALLET
Dorothy Alexander, Director
9 Ansley Road, Atlanta, Ga.

ILLINOIS

BUCKNER'S SCHOOL OF DANCING & EXPRESSION
Ballroom—Stage—Classics
322 East 43rd Street, Chicago, Ill.

GLADYS HIGHT SCHOOL OF DANCING
All Types for Teacher and Professional
159 N. Michigan Ave., Chicago, Ill.

JOHN PETRI BALLET SCHOOL
Ballet—Character—Interpretative
64 E. Jackson Blvd., Chicago, Ill.

HARRIET LUNDGREN STUDIO OF THE DANCE
Ballet—Character—Tap
5555 Sheridan Road, Chicago, Ill.

BERENICE HOLMES SCHOOL OF BALLET
Ballet—Character
184 West Washington Street, Chicago, Illinois

LOLA MENZELI—School of Dancing
Ballet Technique—Adv. Students and Teachers
228 S. Wabash Ave., Suite 1006, Chicago, Ill.

INDIANA

BONNIE BLUE BROWN DANCE STUDIO
1716 N. Penn., Indianapolis, Ind.
Citizens Trust Bldg., Bedford, Ind.

MASSACHUSETTS

MARION RICE STUDIO OF THE DANCE
Denishawn—Ballet—Modern—Ballroom
350 Main St., Fitchburg, Mass.

LILLAFRANCES VILES SCHOOL OF DANCING
5 Warren Avenue
Hyde Park, Mass.

MICHIGAN

SYLVIA STUDIO OF DANCE
Ballet—Adagio—Acrobatic—Tap
603 E. Liberty St., Ann Arbor, Mich.

ELAINE ARNDT SCHOOL OF THE DANCE
Ballet—Tap—Ballroom
750 Alter Rd., Detroit, Mich.

CAMERY MUSIC AND DANCE STUDIO
Ballet—Toe—Character—Ballroom—Voice & Piano
305 Reynolds Building, Jackson, Mich.

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Building, Kansas City, Mo.

NEW JERSEY

MARGARET PRICE CORNELL
Odd Fellow's Temple
30 S. New York Ave., Atlantic City, N. J.

NEW YORK

NELLIE COOK SCHOOL OF DANCING
All types for teachers, children and adults
1622 Broadway, Brooklyn, N. Y. GI 2-2612

HOWELL'S DANCE SCHOOL
Ballet—Tap—Ballroom, etc.
463—55th St., Brooklyn, N. Y.

EVA VARADY SCHOOL OF DANCING
All Types for All Ages. Tel., AS 8-2060
40-03 Broadway, Long Island City 3, N. Y.

MODERN DANCE SCHOOL of the YM & YWHA
Doris Humphrey, Director
Lexington Ave. & 92nd St., N. Y. C. 28, AT 9-2400

DALE H. MORATH
Modern Dance
63 East 11th St., New York, N. Y.

NEW DANCE GROUP
Modern—Ballet—Ballroom—Tap
9 East 59th Street, New York 22, N. Y.

NINA TINOVA SCHOOL OF BALLET
Specializing in children's ballet training
200 West 57th Street, New York 19, N. Y.

YOUNG DANCER'S STUDIO
Ballet—Modern; Special Children's Classes
151 West 54th Street, New York 19, N. Y.

PIATOV'S STUDIOS Natalia • Sascha • George
Prof. Training: Toe—Tap—Acrobatic—Ballroom
1405—18th Street, Niagara Falls, N. Y.

GLADYS D. BLISS SCHOOL OF DANCING
Every Type for all ages
RKO Bldg., Rochester, N. Y.

NORMA ALLEWELT DANCE SCHOOLS
Drama—Ballet—Tap—Ballroom
445 S. Warren St., Syracuse 2, N. Y.

BETTIE & EMMETT FIRESTONE DANCE STUDIOS
Tap—Ballet—Acro—Ballroom. Tel., Yon 3-9393
St. Mary at So. Broadway—floor 3, Yonkers, N. Y.

NORTH CAROLINA

WEST RALEIGH STUDIO OF DANCE
Alice Mathewson, Dir. All types dancing—All ages
2704 Bedford Ave., Raleigh, N. C.

McDONALD STUDIO OF DANCE
Miriam McDonald, instructor
Tap, toe, ballet, ballroom, acrobatic
2713 Everett Ave., Raleigh, N. C.

OHIO

JOYCE MANNING STUDIO OF DANCING
All types of Stage Dancing
9716 Lorain Ave., Cleveland, Ohio

OREGON

THERESA M. STOPPER SCHOOL OF DANCING
Ballet—Toe—Spanish—Tap—Ballroom
309 Scott Bldg., 420 SW Wash., Portland, Ore.

PENNSYLVANIA

VERA LIEBAU INSTITUTE OF DANCE ARTS
Tap—Ballet—Acrobatic—Baton—Ballroom
634 Penn Ave., Pittsburgh, Pa.

AENNCHEN'S STUDIO OF THE DANCE
Ballet—Tap—Ballroom—Dramatics
7040 W. Garrett Rd., Upper Darby, Pa.

TEXAS

GROSS FINE ARTS STUDIO
Tap—Ballet—Ballroom—Dramatic—Piano
1322 Britain St., Wichita Falls, Texas

VIRGINIA

OLIVER SCHOOL OF DANCE
All Types
1318 Colley Ave., Norfolk 7, Va.

WASHINGTON, D. C.

MARION DURBROW VENABLE
School of Theatrical Dancing
The Studio House
1812 N St., N.W., Washington, D. C.

PHIL HAYDEN, Studios of Professional Dancing
Tap—Ballet—Acrobatic—Modern
Six Dupont Circle, Washington, D. C.

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Ballet—Tap—Acrobatic—Ice-Dancing—Baton
Cor. 28th and Wells St., Milwaukee, Wisc.

HAWAII

MAGIC DANCE STUDIO, Victor Yankoff, Dir.
Ballroom & Tap
1614 Kalakana Ave., Waikiki, Honolulu, T. H.

NATIONAL ASSOCIATIONS

CHICAGO NAT'L ASS'N OF DANCING MASTERS
20 East Jackson Blvd., Chicago 4, Ill.
Ermie Schultz, President; William J. Ashton, Sec.

DANCING MASTERS OF AMERICA
1215 Connecticut Ave., Washington 6, D. C.
Franklyn Oakley, Pres., Leroy H. Thayer, Sec.

N. Y. SOCIETY OF TEACHERS OF DANCING
Headquarters, Hotel Astor, New York City
Franklyn Oakley, Pres.; William E. Heck, Sec.

TOMAROFF'S INDISPENSABLE DANCE BOOKS

To acquire the knowledge given in these books by studio lessons would mean the expenditure of hundreds of dollars. Order while they last.

- ☐ Bk. 2—Simple & Advanced Tumbling $ .75
- ☐ Bk. 3—Taps, Musical Comedy, Charac. 1.50
- ☐ Bk. 5—Arm Movements, Adagio Var. 1.50
- ☐ Bk. 6—Ballet Steps, Combinations 1.50
- ☐ Bk. 7—Jumps, Leaps, Turns, Pirouettes 1.00
- ☐ Bk. 8—Toe Steps, Combinations 1.00
- ☐ Entire set of six above books (YOU SAVE $2.00) 5.25

NEW TAP TERMINOLOGY

- ☐ 154 Tap Steps with Sounds and Counts $1.25

DANCE GUIDE FOR TEACHERS

- ☐ 300 variations in Ballet, Bar, Toe, Arms $1.75

(Add 20c with order for mailing)

No C.O.D.'s. Send cash or Money Order to

DANCE • 520 West 34th Street • New York 1, N. Y.